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METAL FORCES

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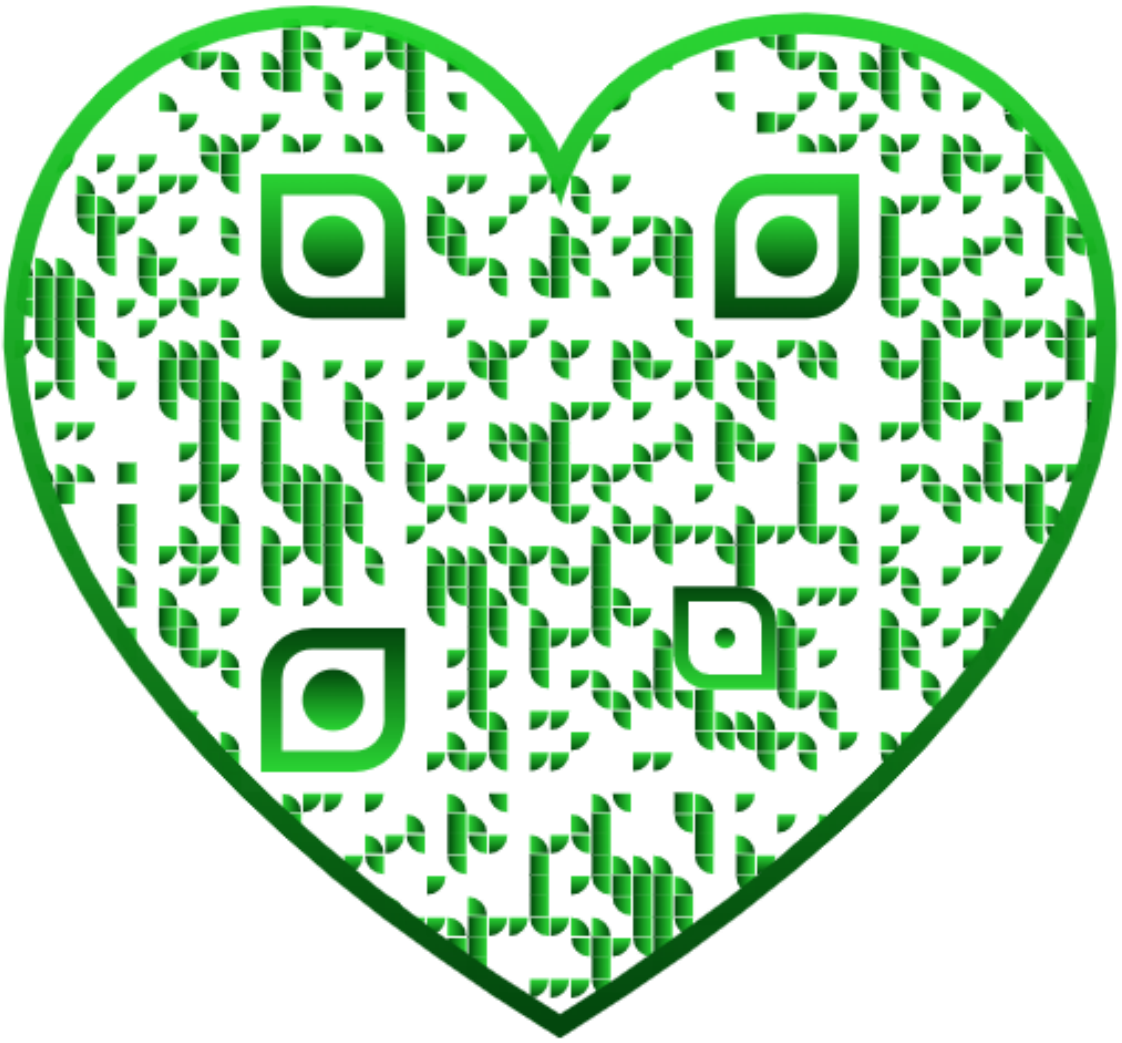

WILD OUTRAGEOUS WARRIOR

A WENDY O'WILLIAMS Progress Report By DAVE REYNOLDS

There's an element of sex everywhere you look in modern day music, but it's only Heavy Metal that is constantly accused of being perverse and disgusting. I can't really see why when those accusers; the little girls, Mums, Dads and Grannies swoon over a self-confessed Bi-sexual, transvestite called George O'Dowd.

Wendy O'Williams used to use an effigee of the faggot in her stage set, and she did to the thing what a great many people of a violent persuasion would just love to do to the real, walking, blabbering, living 'doll'. Wendy O' shows are a real theatre of pain.

Now I have a tremendous amount of respect for this woman, a real star. It's been almost a year since we last featured the lady in our pages and I've often wondered in the time since I last spoke to her (see MF5) just what has been going on in the camp of WOW.

Until recently Wendy had never appeared live on a British stage. In 1980 the Greater London Council (London's so-called 'Governing Body') banned her performance with THE PLASMATICS at the Hammersmith Odeon, declaring war on her plans to blow up a car on their property. So it's taken a long five years before our heroine returned with the intentions of playing on U.K. soil as a support to MOTORHEAD, at the two 10-year Birthday party gigs held at, you guessed it, Hammersmith Odeon. This time of course it was the W.O.W. band, and not THE PLASMATICS, she was with; a unit comprising T.C. Tolliver (drums), Greg Smith (bass) and guitar hero of the KISS generation, the Simmons discovered Michael Ray.

So Wendy, what's been going on since we last spoke? Wendy has a great deal to tell, especially after a U.S. tour of some 50 cities - "Yeah we're really cookin'", smiles Wendy, "Even Lemmy tells me that he loves the W.O.W. but - "WAARGH" now we're really fuckin' kickin' some ass he says! We've got some new material and we're really working well together and growing and growing. There's so much input from each member it's just great. Wait 'til you hear the new stuff!" So confident is she of the new material that at the two gigs the band only played about two songs from the W.O.W. album. Confidence indeed. But as well as putting together new songs she's been doing some really off-the-wall projects too.

"After we came off the road I was approaced to play a part in a stage version of "The Rocky Horror Show". They offered me a huge amound of money and I went out into the Mid-West, Missouri as it happens. It was supposed to be for three to four weeks and they re-wrote a part for me, I played Magenta, I played a very dominant Magenta. I re-did all the songs in a very screaming heavy metal style and it was done in a theatre where I could run around through the audience screaming in the aisles, coming down from the ceiling, y'know I had a ball! In the end it ran for fourteen weeks, it was the longest running show they ever had. I made enough money so we're doing our own next album!" Wendy bubbles with laughter. A very happy woman.

"The last show we did in the States we recorded live and we've released an EP on Jackhammer Records that's called "Fuck'n' Roll" - we're putting it out ourselves because no record company in the States would ever put that out. It's available only through the fan club. As soon as we get it figured out we're hoping to release it over here in Europe too. So while I was in Missouri the band and I were sending tapes back and forth working on new material. We got the songs together and then when I got back we went into an aircraft hanger! We put the drums and the amps in the middle of the hanger and recorded six songs that are just motherfuckers!"

It appears that when Gene Simmons, producer of Wendy's solo album, heard one of 'em he was so impressed with what he heard (a song called "Party Tonight") that he wanted to put it on KISS' latest album "Asylum". However it looks as if the idea didn't meet the approval of Simmons' fellow KISS cohorts. The song doesn't appear.

The W.O.W. band have now been refined to a three piece unit following the departure of Wendy's former PLASMATIC compatriot Wes Beech. What happened? "I've got a 3 piece band, that's how it started out originally with THE PLASMATICS, but you gotta be good, you gotta be real good if you're gonna walk out and be that ballsy so we got Wes into

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THE PLASMATICS because we weren't good enough. With the current band Wes just got to the point where he fell in love - he moved to the Mid-West somewhere, and he just doesn't wanna play anymore. He says he may move into production. He is on the "Fuck 'n'Roll" tape because that was the last gig we played together in the States, but we've since exploded into this three piece."

What's happened to your deals with Passport and Music For Nations, the labels that put out the "W.O.W." album? "I don't know, they were distributors I guess. Y'know I'm a hard person to package, I'm also someone who has very strong ideas of my own, I don't get along with people who try to tell me what to do." Wendy bursts into a fit of laughter.

Do you feel that after all these years of being branded 'BAD', you've now become accepted, especially by the music press? "I don't know whether I'm more acceptable or not. I started out in '78 and this is 1985. I've been setting down pavement for other people to walk over. Everybody's doing what I did, I just made it easier for other people. My views are just as much full of adrenalin and rage as they've always been. I'm not an ass-kissing, cutsie-pie pop person. I'm not for the radio and I'm not Top 40". So when is your next non-radio, non Top 40, no compromise metal album coming out? "Well right now, as I said, we've got the EP available right now through the fan club. We're going very underground. My manager Rod Swenson is currently finding out the best way for it to come out in Europe. We thought it was going to come out over here first but it proved to be a little heavy for people over here too!"

The title must've put 'em off a bit? "Well it's just the material! It's just this band live is way over the top!" And your next LP? "That'll be way over the top too!!" Are you producing it in that aircraft hanger yourselves?"Yeah!"

You're obviously going for a much rawer sound than Gene got on "W.O.W."? "Yeah, I mean Gene's a great guy. I love Gene. He's great to work with, he really helped me alot. It's hard, it's really hard taking steps in directions to really free yourself. But once you've taken that step and you're in the water you wanna swim around for awhile just 'cos it feels so good. We really want this next album to be real overkill." Do you harbour any desires to get into Hollywood movies like Gene has done with "Runaway"? "No, I get offers all the time. The only reason I did that "Rocky Horror" thing was because it was a play and it was music. I could really rip up, with a film, that's something that's with you forever and I don't want to get people confused right now. I'm in rock, it's my main love. If I ever had a hit album and made a lot of money I wouldn't mind making my own films - that would be fun. I love action films."

James Bond stuff? "Nah, James Bond is comedy, it's so slick, it's so unreal."

That's something you can't say about Wendy O'Williams. She's real alright and a staunch supporter of metal music as much as you or I. She's been puttin a stamp of authority on the European metal scene at the moment thanks to a tour and faces are being melted by the metal priestess and her bandits. Clad in stage attire consisting of as much as she feels comfortable in (i.e. ripped T.shirt and bikini briefs) the wild outrageous warrior is out to take you alive. Be warned.

HAMMERIN' FOR MORE

Mirror, Mirror on the wall who's the prettiest of them all, is it West Coast's POISON, KERRY DOLL or ACTRESS or East Coast's CRY TUFF? I'll leave the final decision to our female readers and our own master of Pretty Boy Rock Kelv Hellrazer. (I'm sure Dot and Jill would say all four!!) Out of all four bands mentioned above there's one band who's one step above the other three, and that's CRY TUFF. Why's that I hear you ask? Well it's because CRY TUFF have got their shit together. They're not sitting on their arses waiting for a major label, they've recorded the demo then released it as a four-track EP in the best ROX and early MOTLEY CRUE tradition possible. It's full of teen dream anthems - Great (S)Tuff.

Hailing from York, Pennsylvania, home of KIX, CRY TUFF have been together for about two years, but before that some of the members used to be in another local band LONDON. The present line-up is John Kailian (lead guitar), Chris Gudat (lead guitar), Larry Garland (bass), Mark Mathias (drums) and Frankie X (vocals). This being the line-up that recorded the demo tape in 1984, that had the biggest airplay on FM 104. They started playing to sold out crowds at Central Pennsylvania's only rock club The Ranch, and things have started to look up for CRY TUFF ever since.

In July '84, they released the demo as a 4-track EP on their own label. This has sold well at gigs and various record outlets.

They've opened up for FOGHAT, AUTOGRAPH, AEROSMITH and GRIM REAPER amongst others and have gigged through out Maryland, Pennslyvania, New York, Maine and Virginia. The band have just signed with Entertainment Services and there's some Canadian dates on the cards. Finally CRY TUFF should be going into the studio soon to record their new EP, which I am certainly looking forward to hearing. Just think, at last, an alternative to RATT - I can't wait!

DAVE SHAW

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EDITORIAL

With only one issue to go before Christmas we can now announce that as from early next year METAL FORCES will be taking a new format. But before you shriek in horror anticipating drastic changes with PRINCE, KATE BUSH, ROGER DALTRY, THE CULT and SPRINGSTEEN articles from front to back cover, let me reasure everybody that METAL FORCES will never desert its roots and we will remain loyal to the promotion of Underground Metal and the independant record scene.

So what's in store for the new look METAL FORCES ? Well whether you're into thrash, heavy rock, underground metal or still prefer the glorified mega bands, we promise that there will be more for you in METAL FORCES.

Popular features like "Demo-lition" and "Penbangers" (keep 'em short or they will be severely edited!) will continue. We will also be introducing Live Reviews, Charts, Readers Letters and the most comprehensive album and singles guide ever seen. As always we welcome your views and ideas.

Looking forward now to issue No. 15. Our last issue of 1985 will include amongst others: S.O.D., EXODUS, DESTRUCTOR, MAXX WARRIOR, SURGIN, AGENT STEEL, JOSHUA and news of our third annual poll. Look out for the next issue in early December.

Finally news of the recently released "Speed Kills" compilation album on Music For Nations, which was compiled in conjunction with METAL FORCES. We're obviously too modest to review the album and give it 10 stars in "Metal On Vinyl"! So instead just a quick word to say that the album features all your faves like HALLOW'S EVE ("Metal Merchant"), EXODUS ("A Lesson In Violence"), DESTRUCTION ("Bestial Invasion"), BULLDOZER ("Insurrection Of The Living Dead") METALLICA ("Fight Fire With Fire"), POSSESSED("Pentagram"), VOI VOD ("War And Pain"), MEGADETH ("Rattlehead") and CELTIC FROST ("Into The Crypts Of Rays"), plus previously unreleased tracks from EXCITER ("Riders From Darkness"), SLAYER ("Evil Has No Boundries" - Live) and VENOM ("Black Metal" - new recording). At only £3.99 an absolute bargain! See you in December.

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PLAYLISTS

BERNARD DOE

1. Spread The Disease - ANTHRAX (Megaforce/Island LP)
2. Maximum Destruction - DESTRUCTOR (Auburn Records LP)
3. Live In Warpke - IRON ANGEL (Official Live Tape)
4. Fear Of Tomorrow - ARTILLERY (Neat LP)
5. Metal Revolution - LIVING DEATH (Advance Tape of new LP)

DAVE CONSTABLE

1. Spread The Disease - ANTHRAX (Megaforce/Island LP)
2. Live After Death - IRON MAIDEN (EMI Double LP)
3. I Am The Night - PANTERA (Metal Magic LP)
4. Speed Kills - VARIOUS ARTISTS (MFN LP)
5. Speak English Or Die - S.O.D. (Megaforce/Island LP)

STEVE HAMMONDS

1. Heartbreak - SABU (Heavy Metal America)
2. Gonna Raise Hell - SINFUL (Shades Mini-LP)
3. I Am The Night - PANTERA (Metal Magic LP)
4. Behaviour - SAGA (Portrait LP)
5. Zon - ZON (Epic LP)

KELV HELLRAZER

1. LA Jets - LONDON (Album Out-takes)
2. Mamas Boys - TOUGH LOVE (US Demo)
3. Thrift Store Shopping - LEATHUR PANTEEZ (US Demo)
4. Sweet Pain - SWEET PAIN (Combat LP)
5. Surrender Love - JOSHUA (SMS Records LP)

DAVE REYNOLDS

1. High On Metal - MAXX WARRIOR (Executive 12" EP)
2. Night Of The Crime - ICON (Capitol LP)
3. Nasty Savage - NASTY SAVAGE (Metal Blade LP)
4. Borderland - RIO (MFN LP)
5. If You're Man Enough - JADE (Title Track of forthcoming LP on Roadrunner)

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All interested Advertisers should contact Bernard Doe at the above address for details of rates.

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o First the good news: CORRUPTION that notoriously dreadful, total noise band from Welwyn Garden City have split up. The bad news? Some of the members have re-formed under the new moniker of THE UNHINGED. METAL FORCES awaits their demo with great un-expectations!

o ANGEL, the legendary seventies US band who were the subject of a Dave Reynolds 3 part mega-feature in MF last year, have reformed. The new line-up features former members Frank Dimino(vocals), Punky Meadows (guitar), Barry Brandt (drums) and Felix Robinson (bass). The band are currently looking for a keyboard player - original member Greg Giuffria of course now fronts his own band GIUFFRIA - although MF understands that Garri Brandon (ex-WHITE SISTER) is a more than likely candidate. The band will be handled by original mentor Barry Levine who has even dropped MALICE to take up the new project.

Although the new ANGEL will abandon their famous "white" look image for something more in keeping with current trends the band will continue to adopt their - "upside down" logo.

On the live front the band also intend featuring at least 50% of old ANGEL material and the UK could well be the bands first port of call. Barry Levine is already negotiating with at least two independant UK labels with a view to releasing a three-track EP, as a re-introduction to the band and a obvious stepping stone to the inevitable major deal. There's also a large interest in Japan. More news in MF as it develops.

o The new album from New Jersey's OVERKILL entitled "Feel The Fire" is released by Megaforce on November 12. Incidentally the "Overkill" Ep released earlier this year through Azra Records has now been deleted.

o POISON have begun recording their debut ten track LP. It will be produced by Rick Browdy and Jim Farracci with Micheal Wagener doing the mixing. The LP will be on Enigma Records and is set for a January 1st release date.

o HELLOWEEN, the German speed metal band, release their new album entitled "Wall Of Jericho" on Noise in November. The album is expected to be released under licence in Canada by Banzai Records and in the US through Combat Records. Look out for HELLOWEEN feature in MF soon.

o French band DER KAISER release their second album "La Griffe de L'Empire" ("Mark Of The Empire") on Devils Records in November.

o Decebil Shock Records are releasing a compilation LP entitled"Metal Meltdown" in conjunction with the Subway Magazine. On the LP will be D.C.LACROIX, KIL D' KOR, STRYCHNINE, SLAUGHTER HAUS 5, MAX PLANCK, SASHAY, KALIBRE, CENTURY, BETHELHAM STEELE and HELLRAZOR.

o RUBY SLIPPERS (above), appear on The New Rennaisance compilation "California's Best Metal". Also appearing are: HELLION, DIVINE, RITE, V.V.S.I., ASSASIN, NO SUGAR, AUDIO,KNIGHTMARE II, WIZZARD, WOLF ANGEL, SIREN and PALACE OF OBLIVION. The LP will be unleashed in mid-November.

o Mark Mangold(ex-TOUCH and AMERICAN TEARS) is putting together a new band with two ex- ORION THE HUNTER members including vocalist Frank Cosmo. The as yet unnamed bands first album will include a new version of the old TOUCH number "Don't You Know What Love Is".

o WHITE SISTER have signed to Heavy Metal/FM Records. The band have also decided not to change their name to RADIO VISION as previously reported. The bands new album will be released in February '86 with a UK tour to coincide with its release. Mitchell Leib informs MF that aside from the tracks mentioned in MF13 the band have recorded "A Place In The Heart" and "Fashion For Passion" (the ultimate track and possibly the new album title). Kelv Hellrazer also convinced the band not to do a cover of THE BEATLES "Day Tripper", so instead they're now covering "Ticket To Ride"!.

o OXFORD band MORDOR who are described as a cross between METALLICA and JUDAS PRIEST are currently in the studio recording their first demo which will be available to the public in early December. More details soon in "Demo-lition".

o IRON ANGEL who have just had their debut album "Hellish Crossfire " released by Steamhammer have just issued an official live tape of a gig recorded in Warpke, Germany on the 20th July, 1985. The ten-track tape is available for £4.00 or 6 U.S. Dollars from IRON ANGEL C/O Stefan Meier, Am Markt 1, D-2732 Sittensen, WEST GERMANY.

o AXEWITCH have just released their third album "Hooked On High Heels" and is the first vinyl release featuring the Swedish bands new line-up that now reads: Anders Wallentoft (vocals), Magnus Jarl/ Klas Wollberg (lead guitars), Magnus Hedin (bass) and Abbey (drums). A 12" single featuring two non-album tracks is also expected to be released soon.

o HEATHEN, a new London based OTT power metal band need a bassist and a vocalist to complete their line-up. They have management and record company interest. Only people with great image, talent, determination need apply!! Phone (01)735-9043.

o GIUFFRIA have a new guitarist Lenny Cordola (ex-MONDO CAINE).

o Californian metallist's STILETTTO who were featured in MF 11 and who appear on the recently released "Speed Metal Hell" compilation on New Renaissance Records, have made their two track demo "Too Illegal" available to the public. The tape costs 3 US dollars plus postage and is available from: STILETTO, 6814 Lazy River Way, San Jose, CA 95120, USA. Cheques and Money Orders should be made payable to Michael Jerant.

o LYNN ALLEN, featured in the last issue of MF, have a new contact address. Write to: LYNN ALLEN, 2100 Freeport Rd., Suite 307A, Sterling, Illinois, 61081, USA.

o Heavy Metal compilation speciallists New Renaissance Records are putting together a Christian HM/HR album as their latest venture. Interested bands can send their holy material including a photo to: Pat Miller, c/o New Renaissance Records, P.O. Box 11372, Burbank, CA 91510, USA.

Meanwhile new releases due on the label soon include the debut album from Boston thrash metallists EXECUTIONER - entitled "In The Name Of Metal" - and a Black Metal compilation entitled "Satan's Revenge" featuring amongst others ARTILLERY, OXEN KILLERS, SNAKEBITE, SAINTLY SINNER, PARIAH and AXEHAMMER. While the female hard rock band PANTARA are in the studio recording their debut album for NRR.

o Death metallist's BLESSED DEATH have just released their debut album "Kill Or Be Killed" on the Megaforce-Tungsten label.

o SABU has recorded two new tracks "Call Of The Wild" and "Still Alive" which will appear on the US version of the "Heart Break" LP.

o Rentaracket Records, a new independant company currently based in Reading, release their first vinyl in November in the shape of a 7" 4-track EP by New Malden, Surrey based punk/speed metallists MANIAC. The EP entitled "Killing For Pleasure" will also include a free booklet packed with band info.

o Washington's N.M.E. (No Mental Effort) whose demo was reviewed in MF 13 are currently negotiating their first record deal in New York and hope to release their debut album "Unholy Death" in the near future. Unfortunately Bernard Doe has had to refuse guitarist Kurt Strubing's offer to join him and "Suck dog's brains out through their ass holes" due to other more pressing engagments. Maybe next time Kurt!

o Swedish "Dark Metal" band DESTINY have replaced guitarist Magnus Österman with Jörgen Pettersson. For more info on the band write to: DESTINY c/o Stefan Björnshög, Marbackagatan 2 , 422 48 Hisings Backa, SWEDEN.

o London rock station Alice's Restaurant who now broadcast on 93mhz have a new contact address. Write to: Alice's Restaurant, 299A Heathway, Dagenham, Essex, RM9 5AQ, ENGLAND.

o ACTRESS may have a secure line-up at last? Join-ing Ace Steele are: Micheal Marquee(drums), Rick Komet (guitars) and as yet a bass player who at this moment wishes to remain anonymous.
Meanwhile ex-ACTRESS bass player Corey L'Amour has shelved his SKID ROW project and is currently gig-gin with BARBIE.

o Kim Fowley the mastermind behind THE RUNAWAYS has picked up on all-girl troupe TOUGH LOVE and is raving with such quotes as "If Bon Scott married Marilyn Monroe TOUGH LOVE would be the daughters", "TOUGH LOVE make RATT sound like THE CARS" and "This is probably the best live band around at the moment". Kim aims to do great things with the band and even shelved his new RUNAWAYS project in favour of TOUGH LOVE. Expect a massive MF feature soon.

o SUGARCREEK are recording tracks for their fourth LP at the moment, so far the band has recorded "Ain't That Enough", "Just Another Fool", and "Institute On Hard Lessons". One of the titles is due for a single release on Beaver Records in November.

o New Jersey Thrashers WHIP-LASH expect to have their debut 8-track album entitled "Looking Death In The Face" released in December.

o COMITA JAMES who feature bassist Pete Comita (ex-CHEAP TRICK) and vocalist Bob James (ex-MONTROSE) are currently receiving a lot of interest from major record companies.

o THE GODZ are back from the dead with a new LP and a new line-up. Joining a now hairy Eric Moore are: Freddie Salem(ex-OUTLAWS) on guitars, Pete Shufert on bass and Jimmy Clance on drums. The LP titled "I'll Get You Rockin'" is released on November 11th on Heavy Metal/FM Records and will feature a new version of "Luvkage" from the band's LP "Nothing Sacred".

o Bobby Hayden legendary LA songster has recorded an EP "No Stranger To The City" for November release on his own label. Playing on the EP are: Rick Bozzo from SABU and Randy Castillo from OZZY OSBOURNE's band.

o Seattle outfit ROTTWEILLER who were featured on the "Northwest Metalfest" compilation album have signed with a newly formed independent label entitled Subway Records And Tapes. The album should be in the stores by late December or early January.

o ANGELWITCH's Kevin Heybourne was recently attacked by an unknown assailant outside his home which resulted in the guitarist losing the tops of three of the fingers from his left hand. It is understood that one of the fingers has successfully been sewn back on although it is too early to say whether he will ever be able to play again.

The attack happened just two days after the band had fired drummer Dave Hogg although Kevin wished to stress that there is no proof that the two events are in anyway connected.

We are sure METAL FORCES speaks for all heavy metal fans in wishing Kevin, who with the original ANGELWITCH was at the forefront of the NWOBHM boom, a successful and speedy recovery.

OUT OF THE DARKNESS

BERNARD DOE And TOM WARRIOR Call A Truce And Discuss Matters Past And Present

No doubt regular MF readers will remember my infamous demo reviews of HELLHAMMER back in issues two and three? Well what should of killed dead a band of obviously no talent before they had hardly set foot into the metal scene, instead spurred HELLHAMMER into the most talked about band in underground metal. Literally everyone was anxious to hear the "worst band of all-time" (This of course was before the likes of CORRUPTION and INTENSE MUTILATION graced us with their presence!)

What we also didn't know back then was that HELLHAMMER's guitarist Satanic Slaughter, aka Tom Warrior - who by the way catagorically denies that MF was responsible for any of the bands success - was capable of the sort of self-promotion that makes many major PR persons sitting behind their desks in London on lucrative salaries look like mindless vegetables! (What do you mean that's not difficult to do?). Yes, Tom made sure that HELLHAMMER were featured in virtually every global underground metal publication. What's more the hardcore punters were seen to actually like the bands music, and the Swiss trio eventually signed to the German Noise label and released a mini-album entitled "Apocalyptic Raids" - but again the knives were out at MF.

By this time Tom Warrior had completely dismissed any releations with yours truly, refusing interviews and even went as far as saying that "HELLHAMMER would never play in England because of METAL FORCES." Well that statement was true because it wasn't long before HELLHAMMER disbanded and Tom Warrior had formed CELTIC FROST.

Both CELTIC FROST releases to date - "Morbid Tales" and "Emperors Return" - have received much more favourable reviews in METAL FORCES, acknowledging the bands gradual progression and with a new album about to be unleashed we again approached the band

for an interview. And thanks to some gentle persuasion from Noise boss Karl Walterbach, Tom Warrior finally agreed to break his silence.

It was during the recording of the bands latest album "To Mega Therion" at the Casablanca Studions in Berlin that I spoke to Tom and almost inevitably the subject of HELLHAMMER was first on the agenda. First of all I asked how seriously he took the HELLHAMMER project? "At the time I took HELLHAMMER very seriously because it was my first working band. I didn't consider myself a good musician or a professional, but it was a strong education for us all. It was like the first experience we had had in the music business and we took it very seriously. Even on those demos we worked our arses off and I believe we did make some progress. But today HELLHAMMER for me is a totally ridiculous story."

Both demos sold very well. Were you surprised? "No, because we were the first band after VENOM to play so heavy and I think this is the major reason we got such a strong underground following."

How did you get involved with Noise? "Well we had our first demo, "Triumph Of Death" out at the time that Noise were looking for a repotoire of bands from commercial rock to hardcore and the German magazine "Shock Power" gave Karl our address because he wanted to have the "heaviest band on earth on his label".

"We then sent Karl the "Satanic Rites" demo - which was originally only recorded for the record companies - and the deal came together."

Was you pleased with "Apocolyptic Raids"? "Yes we were for about one week but a couple of weeks later I decided to leave HELLHAMMER because "Apocolyptic Raids" was the biggest education in the whole three years the band was together. It was like the final education. We needed to realise what bullshit we were producing."

So deep down inside you admit that HELLHAMMER was crap? "Yes of course. I mean I listen to various types of Heavy Metal, from PRIEST to MANOWAR to SLAYER, and when I played heavy metal I really wanted to live up to the name - I want it to be HEAVY. But that doesn't mean it doesn't have to be musical. So with CELTIC FROST we decided to go on with the heaviness of HELLHAMMER but at least try

TOM G. WARRIOR

to be a bit more musical so that people would take us a little more seriously.

"Apocolyptic Raids" was the step when I turned into a musician rather than a headbanger that plays guitar."

You admit that in your own words HELLHAMMER were "bullshit", yet you were still annoyed by my reviews? (Silence.....)

"You see HELLHAMMER followed me everywhere so yes it was quite annoying that you gave us bad reviews". Even to the extent that you refused to do interviews with us or play in England? "Yeah so what? Of course the two demos were total bullshit but at least we were heavy and it was the first real heavy metal to come out after VENOM. That's why the fans loved it also and we really worked our asses off.

"I know that you had no idea of the scene in Switzerland at this time, but it was just impossible to find professional circumstances and you were tearing the stuff totally to the ground. In a way we deserved it, but it still made us very angry with METAL FORCES, because behind what we did we always had an idea, even if we couldn't get it down on tape because we wasn't able to play our instruments. It made us angry with you and it made us refuse to play in Britain for a long time."

But those views have changed now? (Tom laughs) "Are you sure?" Well you're talking to me for one thing. "Well Karl has been asking me to do an interview with METAL FORCES since February and I've always said - No Way. Why should we? Just because you're the second biggest magazine in Heavy Metal today? I don't care a shit about that really. I mean now that I get the chance to talk to you seriously, so you can see my own ideas and that I'm not only a bullshitter making noise - then yes it's the right time for us to speak. But before, I don't think you even gave me a chance.

"Anyway for me HELLHAMMER is over and I think it's bullshit that we talk so long about them".

I agree. But before we go on, I would like to point out that although readers may think we've just about drained every bit of mileage out of putting down HELLHAMMER, this is the first time we've actually been able to speak to Tom Warrior, so there were certain items about the MF V HELLHAMMER conflict that had to be discussed. But as Tom says HELLHAMMER is now over so come in CELTIC FROST.

OK let's talk about CELTIC FROST, you've already had a few line-up problems haven't you? "CELTIC FROST was started by Martin Ain (bass) and myself because we always got on well in HELLHAMMER. But with the difficulty in finding professional musicians to play real Heavy Metal in Switzerland, we decided to go on with a session drummer so that we would be able to wait for the right drummer to come our way.

"But then Steve Priestly (the session drummer) broke his contract with CELTIC FROST and we eventually found Reed St. Mark, whose from Manhatten, New York. And just two months ago, Martin

Ain also left so we've brought in Dominic Steiner on bass."

How did you get hold of Reed St. Mark? "Well after Steve Priestly left we looked for over three months in Europe for a replacement. We auditioned drummers in Switzerland, Germany, France and in Italy including some really famous drummers, but we couldn't find the right combination of person and technique. Then we got Metal Blade to look around the US for us, from which we got a lot of tapes and finally narrowed it down to two drummers, Reed and a guy called Geoff Cordelli who both had similar styles. Anyway we took Reed St. Mark because he's the perfect stage man and his technique is really brilliant."

Why did Martin Ain leave? "First of all I want to state that we didn't fire Martin. We had a long talk together and we both knew that Martin Ain and CELTIC FROST were heading in two different directions. He wanted to go into more experimental Heavy Metal and I wanted to fulfill the CELTIC FROST concept, so we both decided that it would be better if he left the band although we are still the best of friends.

"With Martin leaving us just two months before we were due to start recording our new album it left us with a problem. So we contacted Dominic Steiner whose band BABY STEEL had opened for us in Switzerland. Dominic likes our direction so if it works out well we'll take him on as a permanent member."

Tell me about the new album? "It's called "To Mega Therion" which means "The Big Beast" and is a title Martin came up with. The album features ten tracks which are all typical CELTIC FROST but it's technically more advanced than "Morbid Tales". We have an Opera singer and all kinds of original ideas that you've never heard before on hardcore albums. I also hope that CELTIC FROST will now be taken more seriously.

"The album sleeve has been designed especially by Swiss artist R.Giger who's worked on films like "Alien", "Bladerunner" and "Poltergiest 2". CELTIC FROST are the first band since EMERSON LAKE AND PALMER and BLONDIE to have Giger album sleeves."

I understand that you wasn't very happy with your last mini-album? "No, the whole band disliked "Emperors Return". You see, when we were looking for a new drummer we really took our time because we wanted the perfect drummer for CELTIC FROST. But when we eventually found Reed St. Mark, we only had three weeks to rehearse with the new line-up before we had to record "Emperors Return" which is too fuckin' short to produce a professional product. We really only wanted it as a demo recording but Karl decided to release that shit anyway.

"To us "To Mega Therion" is the real follow-up to "Morbid Tales". The sound on "Emperors Return" is so poor, that's why we've re-recorded "Circle Of Tyrants" for our new album. When you hear it you will notice a big difference in the quality of the two versions."

Why didn't the European version of the "Morbid Tales" mini-album include "Dethroned Emperor" and the track "Morbid Tales" as it did in the States? "Well, "Morbid Tales" was always intended to be just a six track mini-album and when we recorded it we done two extra tracks we could maybe have used on a 12" EP or a compilation album("Metal Attack Vol. 1") at a latter date. But Metal Blade for some reason decided to release all eight tracks on the US version."

An inevitable question but have you ever considered yourself a Black Metal band? "In HELLHAMMER days I'm afraid we did although if you read the lyrics of the "Apocolyptic Raids" mini-album you would have seen that they were against Black Metal and all religions. You see I'm not a believer of any religion because I think they're a man-made impliment to gain power over people.

"But CELTIC FROST are definately not a Black Metal band. I'm not sure how much direction we're into, but the new album is very esoteric, historic or about fantasy."

So what are your opinions on other Black Metal bands? "Oh god, they just do it to sell fuckin' records, but the fans really get into that and it's sad.

"A lot of bands are just jumping on this bandwagon of satanic fuckin' metal to sell records and stuff like this is killing the metal scene. Bands like SODOM and even HELLHAMMER, who couldn't play, are just destroying a lot of the heavy metal honour."

But are you still influenced by VENOM at all remembering your slogan from the HELLHAMMER days of "VENOM are killing music... HELLHAMMER are killing VENOM...? "Yeah sure, I like the first two VENOM albums, but I think they've really sold out now. They're even giving us some shit in every fuckin' interview. I just don't care about them anymore. But yes I can confirm that at one time for me, VENOM were the absolute Death Metal Gods."

Why do you think that VENOM are giving you so much abuse. Do you think that they maybe see you as competition? "Well they came up with the slogan "Black Metal" and at the time no other band was playing as heavy. So when they came to Switzerland we met them and handed them the HELLHAMMER demo. OK, it was total shit but at least it was fuckin' heavy and yeah, maybe they do see us as some competition. I know from our US distributors that we sell a lot of fuckin' records in the States and in some areas we sell more than VENOM. I'm sure they have noticed this and it must really piss them off."

OK finally Tom. What plans have CELTIC FROST got in terms of live performances? "We'll soon be heading for another German tour with HELLOWEEN and GRAVEDIGGER. We're also planning a US tour which will take place in early '86 and we should be playing some gigs in Canada before the end of the year if all goes well".

Any chance of a visit to Britain? "We've never cared for Britain that much before because of METAL FORCES. But we've had so much support from Britain since I formed CELTIC FROST that I'm actually looking forward to playing over there some time. And I would like to take this opportunity to thank all those British fans for all their help and for getting us into the Heavy Metal Charts. Which is a great experience for us. I just hope we can come over and play there soon."

Well ther you have it. What ever your views on Tom Warrior there can be no doubting his total dedication and honesty. Something that is sadly lacking with many of the major personalities in metal today.

The Canadian gigs Tom spoke about have now been finalised for November 29th in Quebec City and November 30th in Montreal. Joining CELTIC FROST on the bill at both shows are POSSESSED, NASTY SAVAGE, VOI VOD and German thrashers DESTRUCTION. Be there!

WARLOCK

WHICH WAY THE WIND BLOWS

DAVE REYNOLDS Feels Sure WARLOCK Are At The Crossroads To Success

"Women's underwear - something worth looking into!!" quoth Abbadon, notorious drummer with Newcastle's bad lads VENOM in an interview I did with them last year. But what the hell has this gotta do with WARLOCK?

Well, y'see Dusseldorf's bulldozin' quintet are the only band I know to have run an extensive line in official tour underwear - both male and female garments (WARLOCK being a coed group after all), along with the more er, normal t.shirts, patches and scarves type merchandise. (That is until La CRUE announced exclusive "Theatre Of Pain" spandex knickers!!). Anyway for a small sum you can buy official WARLOCK underwear printed with logo and tour dates! The band's Fan Club co-ordinator reported poor sales in London (the bottom had obviously gone out of the market) but WARLOCK did a booming trade with 'em in Holland. This band really does try to grip you by the balls!!

The last time our paths crossed was for a cover feature in MF 7, you may remember that gorgeous photo of Doro adorning the technicolour magnificence of our front page, which Doro likes the best out of all cover appearances on any magazine, I may add. That time I just interviewed guitarist Rudy Graf. This time however I was able to talk not only to Rudy again, but fellow axe-grinder Peter Szigeti and, swoon, Mike Shannon's new love, the lovely lady herself - Dorothee Pesch.

Doro is a petite, naturally beautiful blonde who has captured a great many admirers from bands and fans alike; quickly earning herself awards on the underground scene as being the sexiest woman in metal (or leather if you prefer!); best female vocalist (natch, the '84 MF poll) and a much sought after new pin-up for the metal militia's looking for something to add to the already well-used, if you get my drift, colour shots of Lita Ford, Lee Aaron, Wendy O'. and Betsy Bitch etc. For there are some grubby types who'd love to get to grips with any of the latter. Disgusting ain't it?

Collectively WARLOCK are hot property

at the moment and Big things - make that BIG things - are expected of them by new label Phonogram, not a label known to make bad signings (whatever happened to RAID THE NORTH eh?!) with some of the MEGA groups on the roster such as KISS, RUSH, BON JOVI ad infinitum. The band's debut album for Phonogram; "Hellbound", the band's second, has met with a pleasing reaction from even your average headbanger usually suspicious of foreign acts that don't bear the names SCORPIONS or MICHAEL SCHENKER GROUP. So "Hellbound" should see them off on a cheese and wine (if not Champagne and Caviar) party send off to greater heights.

The reaction to the bands U.K. debut at the Marquee in London (albeit following a brief set on the T.V.prog E.C.T. earlier in the day) was surprising, London's hard-core fraternity turning up en-masse, and going truly apeshit to the Germanic onslaught of WARLOCK's mighty musical parade. Something previously only reserved for Metallica, Killer, Hells Belles or hard core punk gigs. Does this happen all the time I pondered? Rudy Graf: "No, just yesterday!" Doro: "We're not a speed-metal/thrash-metal/black-metal band. We're just a very good heavy metal band and I think it's good to play for everybody and not just for people who are only into thrash metal."

Another surprising aspect of WARLOCK's show was the anomalous reaction by the audience to the ballad "Without You" which had the effect of almost "We'll Never Walk Alone" football camaraderie amongst the 'bangers. Peter: "The fans obviously like WARLOCK! They like the music." Doro: "Every metal fan has a heart and it's good to hear a slow song sometimes." Try telling that to some of the "Devil-christ sons of satan" pen-bangers who'd like'death to all wimp-metal', sometime Dorothee!

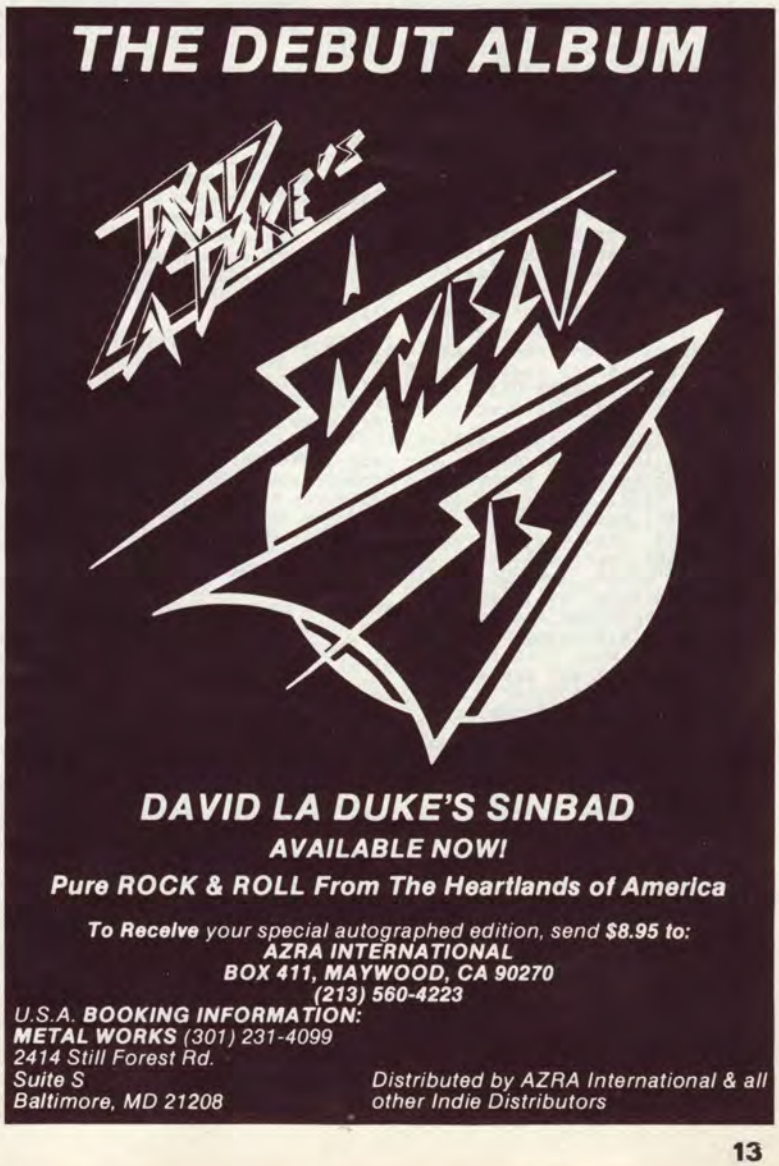
Peter: "It doesn't matter which song we play, our fans like it." This is true of course, but I wonder how they'd react if they did covers of RATT songs? Makes ya wonder. Anyway on the night WARLOCK could do no wrong. As well as putting over a very heavy slice of the metallic pie musically they were also very interesting visually - it seems KISS and MOTLEY CRUE have a lot to answer for because I couldn't help comparing the movements and appearances on stage of bassist Frank Rittel and drummer Michael Eurich to Gene Simmons and Tommy Lee respectively. Something which they all agreed with I might add! Doro's particular faves revolve around such stalwarts of the metal scene as "DIO, PRIEST, METALLICA..." but other German bands don't go down too well apart from ACCEPT. "But not the "Metal Heart" album" says Rudy. The man has taste - "Metal Heart" appears to be one of the most loathed albums amongst the MF battalion of saints, what about you? Let's state here and now "Metal Heart" is garbage OK? But back to WARLOCK and the "Hellbound" album...

Doro: "In two days we sold 10,000 LP's in Germany which is wonderful. It had only been out three days! Yesterday we were on TV here in England and our album will be released soon here. We are planning a big world tour..." Rudy: "Canada, America, Australia, Japan.."

You're obviously much happier about this record than the one you did with Mausolem last year? (The classic "Burning The Witches") It sounds a lot heavier and faster (I think?!) to me than the first LP (You must be playing it at the wrong speed - Ed). Doro shrieks with delight.. "You think it's faster?! Aaah! You're the first guy who has said it! Many people say "Oh, it's slow!".

During the summer WARLOCK played two gigs on the same bill as DEEP PURPLE in Germany, further promoting an album I pretty much rate (almost) as highly as "Burning The Witches" and something Doro claimed was "very important for the band" to play with one of the most boring bands I've witnessed (Knebworth sucked!). You aren't obviously going to support STEELER anymore? Rudy laughs his head off but Doro says sweetly "They are friends of ours, but the management is, er,.. The producer was someone we had many problems with on our first album."

WARLOCK are to be undertaking another tour of Europe this autumn as a support act to a major band (DIO was mentioned) and plan on hitting the States next year. After the release of the group's third album, possibly as early as February. And for those of you wondering, Doro was very flattered but highly delighted to be voted the number one female vocalist by you, the readers of METAL FORCES. Can she do it again? That's up to you isn't it? Next year should see the band wipe the floor with previous Germanic underground favourites (circa "Fast As A Shark" demo) ACCEPT and start grinding away for the top spot that's been owned by THE SCORPIONS for donkeys years. Now WARLOCK are becoming recognized as international heroes who will be the new national champions? STEELER? LIVING DEATH? GRAVEDIGGER? Stay tuned to this channel. More German Sonic Mayhem is coming your way AND soon in these pages. The Blitz is upon us. Don't miss it!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CORRECTION..... I am Darren Deal. The letter printed in MF 12 was a prank. A prank by a poser who used my name. A poser who should have a meat cleaver shoved 10 feet inside his cunt. Darren Deal, 4163 Stotts St., Riverside, Ca 92503, USA.

TAPE TRADER!!! Into Sodom, Bathory, Exodus, Slayer, Destruction, Possessed etc... Send list to: Bill Ford, 980 Wilson St., Laguna Beach, CA 92651, USA.

I'M an 18-year-old metal mad maniac into black, death and thrash metal. Especially Hellhammer, Sodom, Slayer, Venom, M.Fate, Blood Death, Hallows Eve, Whiplash, Metallica, Bathory, Exodus, Megadeth, etc. Looking to trade or buy live tapes and demos etc. Have Australian bands to trade, No Class, Blackjack, Prowler etc. Write to: David Phillips, P.O.Box 219, Unley 5061, Adelaide, AUSTRALIA. No posers or wimps!

19-YEAR-OLD guitarist wants to trade live tapes and demos (preferably US) - Dio, Brocus Helm, Queensryche, Metallica, Metal Church, Maiden, Silvermountain etc. Send your list for mine. Write to: Michael Silverman, 5625 Whitner Drive NW, Atlanta, GA 30327, USA. Also, I'd like to hear from all the gorgeous female headbangers. (send picture).

HARDCORE thrasher wants to trade live/demo tapes with kick-ass mother fuckers around the world. Into speed-core bands like Exodus Slayer, Possessed, Megadeth, Sodom, Voi Vod, Scard For Life, Old Metallica, Bathory etc. So please send your letters to: "Hardcore Thrasher", 795 McNeill St., 105 Honolulu, HI, 96817 USA. No Posers or Wimps!

16-YEAR-OLD male possessed thrasher into Helloween, Slayer, Possessed, Megadeth, Running Wild, Venom, Celtic Frost, Hellhammer, Exodus, Metallica, Exciter, Destruction, Dark Angel and heaps more. I'm also into Nothing Sacred, Prowler and Black Jack all brillian Aussie groups. I'm looking to trade tapes with both males and females of any age as well as news and other items. Anyone with the same musical tastes write or fall onto your knees and feel Lucifers wrath - All countries welcome. All letters answered. Write to: Shawn 'Saddist' Crowhurst, 17 Wungan Street, Macleod 3085, Victoria, AUSTRALIA.

I'M a mad thrasher into Megadeth, Exodus, Metallica, Slayer, Venom, Voi Vod, Running Wild and Have Mercy looking for penpals, demos and live tapes. Your list gets mine. I have a fanzine in the making. Write to: Megathrash c/o Rod Segal, 7341 SW 146 Terr, Miami, Fla 33158, USA.

FRENCH guy, 21-years-old, living in Paris, would like to exchange live tapes, T. Shirts, posters, magazines, singles with other traders around the world. I'm looking especially for: Nightranger, Bryan Adams, Scorpions, Reo Speedwagon, Kiss, Maiden, Dio, Springfield, MSG, Bon Jovi, etc.. Your list gets mine, send it to: Eric Galinsky, 107 Rue De Patay, 75013, Paris, FRANCE.

LIVE and demo tapes wanted by Ratt, Dokken, Steeler(US), Keel, Icon, Stryper, Crue, Sin, Jag Wire, Malice and many more US bands. Your list gets mine. Also anything collected on Ratt and Dokken - posters, magazine cuttings etc. Mark Taylor, 45 Lancaster Way, Fellgate Estate, Jarrow, Tyne and Wear, NE32 4UJ, ENGLAND.

MALE (21) wishes to correspond with anyone, anywhere into Dio, Crue, Ratt, WASP, Kick Axe, Metallica, Venom, Purple, Scorpions, Priest, Maiden and Angel. Tape traders your list gets mine. Write to: Kev., Bruntsfield, 50 Abbotsford Road, Galashiels, Selkirshire, SCOTLAND.

39-YEAR-OLD metal case would like to hear from others. I'm into such bands as Keel, Witch, Ruthless, Knightmare II, Loudness, Earthshaker, Savage Grace, Metallica, Slayer, Dark Angel, Megadeth, Exodus, Malice, Black Knight, Bible Black and many others. Glenn Lee Martin, 16342 Santa Anita Ln Huntington Beach, CA 92647, USA.

I'M 18 and into the deadliest metal on Earth: Megadeth, Cyclone, Death, Mantas, Exodus, Slayer, Possessed and Dark Angel. Tapetraders from the UK or US please send your lists to: Chris Dexters, Mechelsestwg 136, 1800 Vilvoorde, BELGIUM. (Posers will not be accepted!)

ALL horny bitches, write to a handsome young stud, faves: Ratt, Crue, Dokken, Quiet Riot and Ozzy. Write to: Tim "Studd" Russell, 3066 4, Shasta, Pomona, CA 91767, USA.

To trade live tapes of Iron Maiden, Judas Priest, Motorhead, Metallica, Mercyful Fate, Anvil, Accept, UFO, Deep Purple, Exodus, also many demos. Write for my list to: Frank Lavigne CP 362, "Succ.Longvevil", Longvevil, P.Q., J4K 5E6, CANADA.

16-YEAR-OLD thrasher wants to correspond with other metal maniacs! I'm into Slayer, Exodus, Exciter, Anthrax, Ryche, Metallica, Metal Church, Saxon, Savatage and other skull crushin' groups! Also interested in trading articles, fanzines etc. Write to: Randi Gutierrez, 1724 Ema Place, Honolulu, Havaii 96819 USA

Glam/gloom/trash lover seeks US and overseas glamsters. I'm a 23-year-old female from LA into Hanoi, Specimen, Lords, Easy Action, Kix. Can you tell me any thing about Thunderstick, Halloween or Dogs D'Armour? If so, write me, and I'll send you stuff on California glam bands such as Poison, Ruby Slippers, Joneses, Doll, Jet Boy and VVSI. (I'm also into the real stuff i.e. Sweet, NY Dolly, Kiss, T.Rex) Debra Rosner, 9331 Sawyer St., Los Angeles, CA 90035, USA.

I am a HM headbanger (19) male, into Metal Church, Exodus, Metallica, Motorhead, Queensryche, Ratt, Motley Crue. I want to correspond with all heavy metal girls of the world from Japan to USA, from Spain to Poland. All letters answered! Please write to: Francesco Massara Via Monte Di Dio 9, 80132 Napoli, ITALY.

19-YEAR-OLD thrasher into anything that tears fat and is real heavy. Fuck AOR. Want to trade/sell tapes. Anything from SAMSON to Celtic Frost. Rob Oldersma, Dopheide 32, 8471 VG Wolvega, HOLLAND.

I'M a 19-year-old death-metal thrasher into noise that turns your skin pale white and your hair black, such bands as Exodus, Fate, Megadeth, Satan, Yngwie, Maiden, Slayer, Jag-Panzer, Venom, Possessed, Dr.Know, Broken Bones, GBH and other thrash metal and OTT punk. Wants to correspond with guitarists, tape traders, thrashers and metal maidens. NO POSERS! Send your list and info to Rik Martinex, U1299 Paseo Padre 335, Fremont CA 99439, USA. RAGE!!!

17-YEAR-OLD metal maniac is looking for US metal maniacs (girls or boys) to correspond with, to exchange tapes, posters, mags, records, 12" singles. My favourite groups are: Maiden, Venom, Kiss, Priest, Metallica, Crue, Accept, Grave Digger, Twisted, WASP, Dio, Motorhead and others. (If possible please enclose photo) write to: Jurgen Scherb, FroriepstraBe 1, 4050 Monchengladbach 3, WEST GERMANY.

HELL YA! All you fucking male thrashers - looking for a blonde? I'm a 17-year-old nasty viscious bitch looking for some nasty viscious beef to exchange bizzare and violently sexual ideas with. I thrash best to Venom, Anthrax, Celtic Frost, Motorhead, Metal Church, Exciter, Slayer and fucking Hellhammer. - No Crue fans who think they've heard a W.A.S.P. song, and please you cunts no fucking virgins (especially of the christian "genitals"). Send your blood and obcene photos of yourself to: Bitch, 23 Paulvale Cres., Toronto, Ontario, M3J 1K4 CANADA.

METAL MANIAC is looking URGENTLY for the following records: Blitzkrieg 7" single on Neat, Steeler (US) 7" single "Cold Day In Hell", Lizzy Borden 7" single "Rod Of Iron", The Rods 1st album "Rock Hard", Legs Diamons 1st album. Good but realistic prices are gonna be paid!!! The Lord Of Metal: Andy Siegrist, Rathausgassli 35, CH-5600 Lenzburg AG, SWITZERLAND.

I'M 16-years-old and into Venom, Slayer, Artillery, Bathory, Sodom, Destruction etc. I want to trade demos, lyrics, live tapes, magazines, fan-clubs all over the world. Your list gets mine. All letters will be answered. Johnny 'H.M.M.' Christiansen, Gronby 25, 23023 Anderslov, SWEDEN. No wimps here!

I'M a 16-year-old headbanger from Brazil. I'm into Destruction, Bathory, Possessed, Slayer, Celtic Frost, Venom, Voi Vod, and all speed metal bands. I want to trade live and demo tapes with headbangers from the USA. Send your list to: Alexandre S. Neto, Rua JoAo Tibirica No. 301,Alto Da Lapa, Sao Paulo Sp CEP 05077, BRAZIL.

Death metaller into: Metallica, Exodus, Slayer, Nuclear Assault, Hirax, Hallows Eve, Possessed, Celtic Frost, Overkill and pre 'Stay Hard' Raven. Wishes to trade/buy tapes with people who are into the same. All letters answered. Write to: David Fitch, 22 Maplevale Drive, Woodbridge, CT 06525, USA.

I'M a 16-year-old banger into thrashing death. Favourite bands are: Possessed, Slayer, Hirax, Exodus, Whiplash, Megadeth, etc. Wants to hear from anybody dedicated to raging metal to trade live tapes or demo tapes or to correspond with. Write to: Kevin Donnelly, P.O.Box 8085, Pittsburg, CA 94565, USA. Any letters from wimps will be burned!

FRENCH metal kid into Rising Force, Malice, Ratt, Pretty Maids, Alkatrazz, Exodus, W.A.S.P. and so on. Wants to trade live & demo tapes all over the world. If you agree you can write to: Patrick Buisine, 47 rue de Choilloit, 95 100 Argenteuil, FRANCE.

HARDCORE thrasher into Cryptic Slaughter, Possessed, Suicidal Tendencies, Venom and Slayer. Wanting to trade live tapes and demos. I have live shows from all of the bands mentioned. Send your list for mine. Write to: Sean Lal 1438 14th St. 5 , Santa Monica, CA 90404, USA.

20-YEAR-OLD insane doom merchant wants other blood hungry thrashers all over the world to write. I'm into Sodom, Celtic Frost, Renegade (Australia's only real death metal band), Iron Angel, Venom, Hellhammer, Megadeth, Exodus, Discharge, D.R.I., Slayer, Depression, Bathory, Voi Vod, Destruction, Hirax, Poison Idea, Possessed, Dark Angel and heeps more of hardcore speed death thrash. Hardcore thrashers only need write. No posers or wimps! Write to: Total Armageddon, 6/41 Gourlay St., Balaclava, Melbourne, Victoira, 3153, AUSTRALIA.

TRIAL BY FIRE

KEN ANTHONY Listens As Drummer TOMMY Denies The Black Metal Connections

"Black Metal" is of course a popular term to describe some of the most intense, controversial forms of metal ever produced. But whilst it has become an important part of every metal fans vocabulary, it appears the tag has become an almighty burden to a majority of the bands lumped into the Black Metal bracket.

The German trio DESTRUCTION are one such band who are at pains to dis-associate themselves with the satanical image that comes with the Black Metal label, as I found out when I recently spoke to drummer Tommy: "No, we don't like to be called Black Metal, that's why we changed our original name KNIGHT OF DEMON. OK, we have some lyrics in the Black Metal direction, but that doesn't matter. EXODUS for example, also have some satanical lyrics but you can't say that they're a Black Metal band. I think it depends more on the music if you're a Black Metal band or not, not the lyrics. Anyway the subjects we write about now in our newer material are things like euthanasia and death wishes not satanism. If you're gonna label DESTRUCTION's music then call us a Speed Metal band."

But what are your views on the Black Metal scene in Germany right now? "I'm not very interested in it really because most of the Black Metal bands can't play and they all sound the same."

So what is it that seperates DESTRUCTION from other Speed Metal bands? "Well the first thing is that we combine the thrash with much more technical things, which you especially hear in our new songs. Most other bands play only faster and often very primitive like the awful punk metal bands. I don't like punk at all."

How well has your debut mini-album "Sentence Of Death" sold? "I don't know exactly how many copies, but it sold really well and we're very satisfied by its success. Although our new album "Infernal Overkill" surpassed the sales of "Sentence Of Death" within just six weeks of release."

Are you happy with"Infernal Overkill"? "In general,yes, because the album is much better produced than our first; the guitar sound is very heavy and clear. Also the material is so much better and more technical than on "Sentence Of Death".

"This is the direction we will work on, the new songs will be even more complicated and technical with lots of speed in it."

What about the live front. Have you played many gigs recently? "In June we done about ten shows with SLAYER in Germany and followed this up by headlining an open-air festival in Braunschweiz (Germany). We plan to do a second tour later this year with several gigs in other European countries, but nothing has been finalized yet."

Well whatever you want to label DESTRUCTION there can be no doubt that Tommy along with Mike (guitars) and Schmier (bass/vocals) are destined to become one of the most popular new wave of German thrash/speed/death/black metal bands. And if you haven't already given your ears an almightly blast of DESTRUCTION you are strongly advised to do so at the earliest opportunity.

DESTRUCTION Fan-Club c/o Eugen Westerberg, DorfstraBe S1, D-2732 Lengenbostel, WEST GERMANY.

CAGED FURY

KELV HELLRAZER Listens As MIKE TRAMP And VITTO BRATTA Explain Their Plans For World Domination

About a year ago a name started to float around supposedly containing ex-members of (?) who were to become the next supergroup. A certain MF journalist with "Death Metal" tendencies knew all about this band from his US trip, and being his usual self bungles up the name and tells me it's WHITE WOLF. So the WHITE WOLF album comes out and what do you know it's not the so called supergroup. Then a more reliable MF source in the form of Dave Reynolds tracks down an ANGEL connection to a band known as WHITE LION and it turns out that this is the new supergroup featuring ex-ANGEL bassman Felix Robinson. So with this new found information I set off to track this band down: I try my usual reliable sources, Dave Richards and John Lockhart, but even Ace Steele hadn't heard of WHITE LION.

Anyway it turns out that WHITE LION are not from L.A. as I had anticipated and a quick search through a local New York magazine tells me that the band are from Brooklyn. News reaches me next of the departure of one Felix Robinson and that the band have an Lp coming out on Elektra Records. So I phone Elektra's PR man in the US George Dassenger and he tells me the band have been dropped by Elektra. I am now very confused then one tiny L'Amours ad drops through to the Shades emporium; at last I have the answer or do I? I phone L'Amours and I get a hotline telling me that I can see: WRATHCHILD (U.S.), YNGWIE MALMSTEEN and WHITE LION but still no information on the band. This was really it, I could go no further. But during the PROPHET interview (MF 12), it turns out the Pomped ones know of WHITE LION's existance and Scott Metaxas gives me the L'Amours office number and wowie zowie! Upon one phone call I speak to one demi-god of cock-strutin' rock none other than WHITE LION's vocalist Mike Tramp. Mike fills me in with the relevant information and wasted no time in shipping me a tape of the LP.

Thus we are up-to-date, I reviewed the LP in MF 12, and although I ranted and raved I only gave it nine stars. I tell you, now the more I play the LP the more I'm convinced that I underated it and should really be worth twenty stars.

Anyway back to what we are here for; the introduction of WHITE LION to you the punters. A phone line with Mike and guitarist Vito Bratta is kindly arranged for me by manager Richard Sanders. It seems that the first thing the guys want to speak about is Felix Robinson. Mike: "Mr Razer I want to get it clear once and for all WHITE LION was never Felix Robinson's band. Obviously people would naturally assume that we used him being the biggest name out of us all, but I tell you Vito and I formed this band - it's our goddam band. With no disrespect to Felix who's a great musician, it was never a project under taken by an ex-member of ANGEL i.e. Felix Robinson's WHITE LION. It's always been our band". Vito: "Yeah, that's right! Mike and I formed this band in 1983.

"We picked Felix up whilst we were getting ready to record the LP in Germany, he also had other obligations, whilst in the band; they weren't music, they were personal." Mike: "You can see from the song credits Vito and I wrote all the songs, Felix got a credit on a couple of numbers he did - "In The City", "Kid of 1000 Faces" and "Where Do We Run" - but all the rest was us two.

"After Felix we auditioned bass players and we made a compromise because we wanted someone a little different than Felix and that's why we went for Dave Spitz because he was so much more aggressive than Felix and we thought he fitted our image better."

Tell me more about the formation of the band? Vito: "Well actually it goes back to 1982. Mike's band MABLE came over to the USA at the end of 1982 from Europe. I

had a band in New York called DREAMER. Mike's band came over to open for us. As usual at gigs, I got there early for the second check and met Mike and we started jamming together and good things were occuring in our fusion, but after the gigs Mike returned with MABLE to Europe. Around March 1983 Mike returned and gave me a call. I had just broken my band up at the time so I was looking to form something new. So Mike called me and we hooked up together. We immediately started writing and put four songs down and searched for management.

"When we found management they found us a producer Peter Hauke from the Hotline Studios in Frankfurt. He liked our songs and we then wrote twelve songs for our first LP and recorded it in Feb., '84 over in Germany and when we came back we got signed to Elektra Records."

So what came next? Mike: "After the signing we packed the tour bus full of equipment and got ready for the big tour. Then all of a sudden we get the bad news that we had lost the record deal. They never even gave a reason for dropping us. So from then until now we've been trying to do as many gigs as possible. We have been on tour with: KROKUS, TWISTED SISTER, BOC and PAT TRAVERS. Playing mainly around the East Coast of the USA."

Haven't you just finished a part for a movie? Vito: "Yeah, that's right! The films called "The Money Pit" and stars Tom Hanks and Cheri Long. It's a comedy directed by Richard Benjamin. We have a song in the movie called "Web Of Desire, which we wrote especially for the film. There's a scene in the film where we are shooting for a video and Tom Hanks plays our lawyer. I tell you "Web Of Desire" is a killer cut. Anyway see it for yourself, the film is released in the USA on December 13th. We have pretty much finished a record deal in Japan from the Elektra record and we have signed to CBS/Fox and Victor Records. That will be a big bonus for us because then the LP can be imported to the US and the UK as well as the rest of Europe. We just wanted to get the LP to our fans after all this time. At the moment we're writing songs for the second album which our management will shop around until we get a new deal. Then I think around February 1986 we should have a new record deal for the second album."

Let's actually talk about the magical debut LP now. Does Felix Robinson actually play on the LP? Mike: "Yeah, he does, but if it gets to the point where another US label wants to do the LP, we might re-do the bass work with Dave (AMERICADE) Spitz our current bass player. Dave isn't that happy obviously about not being on the LP but what can you do? OZZY OSBOURNE can't re-do the guitar tracks that Randy Rhodes did with his new guitarist, can he? That's just the way it goes, he's just looking forward to the next LP.

"Dave just finished some bass work on the new Tony Iommi LP which is very good, he's done some very mean bass slapping on that LP."

How does the "El Salvador" number fit in with the WHITE LION repitoire? Mike: I actually wrote that number in 1981 and unbelivably it's still up-to-date. The whole idea was to do with people being treated badly. It didn't necessarily have to apply to El Salvador it could have been anywhere. I guess people whould have mixed feelings about the number at the moment due to the soldiers being killed etc. There was no real intentions within the song."

Mike you have a real reputation for being a real wild man/lady killer which precedes you? (Mike laughs) "Yep, that's me. You know the band as a whole is wild. We put on a brilliant show; which we rehearse in our studios which have mirrors all around. But unlike some bands we definately put our music first. But that aside everyone of the guys looks cool naturally without make-up and ratted hair and all that cliched stuff. That's not to say we don't make the effort. We make sure everybody looks the business even drummer Nicky Cappozzi who's hidden behind the kit is still cool."

Lastly Mike and Vito stress the fact that they will be in the UK by next summer. Vito: "It will put a boot up all the RATT's and CRUE's of this world." Mike: "Yeah, we're gonna bang some heads for sure." Mike and Vito wanted to leave a final message for the women of the UK. Mike: "Tell the women WHITE LION is coming", (literally? Ed.) Beware: You have been warned!

For more info on WHITE LION write to: Loud & Proud Management, 330 West 58th St., Suite 5p, New York, NY 10019, USA.

FOOTNOTE: Since our interviewe drummer Nicky Cappozzi has been replaced by ex-ANTHRAX/CITIES skinsman Gregg De Angelo.

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METAL ON VINYL

ANTHRAX
Spread The Disease
(Megaforce/Island)

10

The long awaited second ANTHRAX album and a real killer. "Spread The Disease" offers an almighty F.O.A.D. to all disbelievers who've been predicting the band would sell out. OK, so ANTHRAX are not total thrash in the SLAYER mould, and they have never set-out to be that, but instead the band have produced probably the most classiest speed metal album ever released.

From the opening sledge-hammer assault of "A.I.R." to the out and out mayhem of "Gung-Ho" compelete with military jig at the end. "Spread The Disease"has class stamped all over it. Even producer Carl Canedy who in the past has been criticed by us here at MF for some of his past encounters puts in a faultless performance.

In Joey Belladonna ANTHRAX have arguably the most talented vocalist in speed metal today and his performance on this album is awesome; especially on "Armed And Dangerous", released as an EP earlier this year, which shows a subtle side to the bands music.

"Madhouse", "Lone Justice" (a late inclusion instead of "Raise Hell" from the EP), "The Enemy" and the power metal attack of "Stand Or Fall". It's all classic stuff. Even when the band borrow a couple of riffs from METALLICA's "Ride The Lightning" on "Medusa" and "Aftershock", you can not help but be amazed at the excellence of this album. A totally essential purchase and undoubtably the best album of 1985.

BERNARD DOE

LONDON
Non-Stop Rock
(Shrapnel)

9

This is the band that once featured: Blackie Lawless, Nikki Sixx and Nigel Itson (RUBY SLIPPERS). Nikki Sixx is the only one of the three mentioned above that made in onto vinyl with LONDON via "Animal Games" an obscure single a couple of years back. The only surviving member is Lizzy Grey who helped Nikki Sixx write "Public Enemy No. 1". Now Lizzy has hooked up with vocalist Nadir D'Priest who possesses a killer voice if ever I heard one. Starting off with the glam anthem "Radio Stars" and then crashing into the SCORPIONS influenced "Werewolves In London". Then it's full speed ahead to "Masters Of The Airwaves" which believe it or not sounds like RAVEN gone glam. "No Tell Motel" is also worth a mention with its chant type chorus. This LP destroys the likes of the recent releases by: MOTLEY CRUE, W.A.N.K. and PRATT.

I honestly haven't been so excited about an LP since (five minutes ago - Ed) GRIFFIN's Shrapnel release. Mike Varney has really come up trumps with LONDON and this should sell by the bucket load. KELV HELLRAZER

SINFUL
Gonna Raise Hell
(Shades Mini LP)

10

Now this one's straight from the Captain's table, a record of immense quality that's high on originality. MF is renowned for it's daring combination of death metal and pomp metal. New York's SINFUL are The perfect blend of both. ANGEL meets METALLICA in a dark alley and the white hot ones come out on top. The first ever K.O.D. metal band - that's keyboard orientated death, to the unitiated. What we have here in one five track pea pod package is a bona-fida, 10 star death mayhem classic.

Up until the day the album was released I hadn't been fed it in its full form, so when styli hit vinyl on my hi-fi it was a moment of shocked rock (critic). This band, discovered by our very own Glam Warrior Kelv 'Creek Freak' Hellrazer it truly something; so hot I almost burnt my fingers switching sides! "Burn Your Eyes" takes you up into the stratosphere, leaving you with a birds-eye view of the pop-world you could almost crap on in disgust. Jim Ambrose's high energy riffing combines with Dana Albert's soaring vocals to provide the perfect opener, even if it did remind me of VIRGIN STEELE's "Danger Zone" at the beginning. "Wasted Youth" follows and is a death by neck breakin' stuff that leaves many bands at the starting grid. Listen to those synths from Al Garay! Well over the top. "Midnite Sun" closes side one with some magnificent Giuffria style fried keyboard work, solid riffing, steady rhythm and Mr. Albert well in command. Aye Aye Sir!

The more restrained "You Gotta Rock" opens side two in very eerie form. New drummer Rick Schafer lays down the backbeat, aided by Nars Lopez's steady bass - whilst Dana is way out in frontline action again. Lastly the Angelic "Teenage Overdose" ends proceedings. Very "sinful" - why it almost brings a tear to my white hot eyes.

"Gonna Raise Hell" should be the start of a whole new genre in metal and that will be worth waiting for!

DAVE REYNOLDS

JADE
If You're Man Enough
(Roadrunner)

8

A return to the scene for Canadian act JADE. An immense improvement on the "Teasing Eyes" debut of a couple of years ago. Roxy Lyons vocals have improved considerably, maybe that has to be due to working with Lee Aaron's manager Robert Connolly who co-produces here with John Belrose (who just happens to be the brother of JADE guitarist Pat Belrose).

Opener "Timeless" sets the pace for what turns out to be an enjoyable HR album. "We'll Show You How To Rock" sees Roxy going for the Lee Aaron clone award especially in the chorus. I like it. Wendy O'Williams could probably dig a song with a title called "We Fight Together", however, Roxy sings rather more, well let's say appealing than WOW but I guess it's all a matter of taste and I happen to like Wendy as I do this song. "Seventh Heaven" (A date with Maryann Scandiffio?!?) is pretty catchy with some good drumming going on; "Poison In The Chalice" and the fast paced title track - are the other cuts that impress me from a band who've improved 100% and on this showing have a bloody good chance of doing even better. DAVE REYNOLDS

PANTERA

I Am The Night
(Metal Magic)

How the hell can bands like MOTLEY CRUE and RATT attain mega-star status with competition like PANTERA around. This, their third vinyl offering, coming on the heels of the magnificent "Projects In The Jungle", has got to be PANTERA's Piece de Resistance. I cannot praise this LP too highly - it just destroys all other bands in the glam/commercial/HM world.

To compare it in any way with the last CRUE LP - "Theatre Of Pain" would leave me perplexed as to the injustice of it all. PANTERA have it all - great songs, superb melody and hooklines, top notch production - but not as yet fame. This they surely deserve.

Delving into the aural delights of "I Am The Night" I come up with classic upon classic. Where do I start? Well my personal faves are "Come On Eyes" with a contender for riff of the year, the semi-power metal of "Onward We Rock" (which still oozes commercial appeal) and the CRUEsque "Daughters Of The Queen" which however deletes every CRUE song ever. Every song on "I Am The Night" is at least superb, at best classic. This band could and would take over the throne of commercial metal kings given the right commercial backin'. I'll stick my neck out and suggest that "I Am The Night" is the best LP of its type and genre ever recorded.

DAVE CONSTABLE

NASTY SAVAGE

Nasty Savage
(Metal Blade/Roadrunner)

Florida's NASTY SAVAGE command an enormous amount of respect from thrash fans the world over. The ironic thing is that NASTY SAVAGE aren't really a thrash band, more like one of the best, most powerful metal acts on this planet.

The only criticism I have is that the album isn't loud enough in the cut or whatever, which is no fault of the band whatsoever. To get the best out of NASTY SAVAGE you have to crank the volume up! Stand back and get drenched in a sea of sound. Standout cuts just have to be the gargantuan "Dungeons Of Pleasure" - just listen to guitarist Ben Meyer's backing snarls!; the more restrained "Asmodeus" and the cut throat "Metal Knights" which features more of Meyer's vocal backing. And what about the main man? Nasty Ronnie? The man is just perfect for the SAVAGE approach - a true star. One of the finest. Metal Blade sure do have one helluva act on their hands. A fine debut album and it should be interesting to see how NASTY SAVAGE do on our poll this year.

DAVE REYNOLDS

ATOMKRAFT

Future Warriors
(Neat Records)

One of the original thrash metal outfits return with their debut vinyl offering and prove that Britain can still produce bands to compete with their more established European and U.S. counterparts.

Included on the album are the two classic tracks from the bands legendary '83 demo "Death Valley/This Planets Burning" and the totally superby VENOMous "Total Metal".

Of the newer material it's the title track that impresses most. Breaking out from its rather cliched intro into a fast paced attack of pure metal. While other tracks worthy of a mention are the MOTORHEAD/TANK like "Dead Man's Hand", "Burn In Hell" "Warzones" and the intense "Pour The Metal In",

"Starchild" and "Heat And Pain" don't quite make the grade, and once again the production could be a lot better. But still a highly recommended debut from a band who deserve every bit of success they get.

BERNARD DOE

JOSHUA

Surrender Love
(SMS Records)

Joshua Perahia is the fastest hard rock guitarist in the world at the moment; pipping a certain Mr.Yngwie by a mile. The only thing is good old JOSHUA can write songs and poor old Mr. M is still learning; yet RISING FORCE are on Polydor and JOSHUA well at the moment, apart from Japan, a major label has yet to sign the boys. It makes me sick and as for Mr. Perahia well I tell you know one is more dedicated to r'n'r than this guy; he tries so hard whilst others walk in and out of deals with useless music (i.e. the new TRASH lp, TARZEN and HIGHWAY CHILE).

Now JOSHUA's first LP "The Hand Is Quicker Than The Eye" was more in the JOURNEY vein and aimed at the charts but people out of their stupidity ignored it. Now it's up to Josh and his boys to cut it with the musicianship and this they definately do.

"Hold On" has the ultimate guitar solo. Vocalist Geoff Fenholt has what could be described as a 'David Byron style voice, just check out "Rockin' The World" and "Reprise" for proof. Aside from all this the band has a second vocalist/guitarist Ken Tamplin. His intro vocals to "Love Shock" would have most vocalists shitting in their pants and he isn't even as good as Geoff Fenholt.

"Love Shock" is JOSHUA's keyboard/AOR rocker of the album, full of class and shocking acurate musicianship with harmonies that defeat the ears. "Surrender Love" would make a killer also featuring some stunning axe licking that could well confirm JOSHUA as the No. 1. guitarist in HM. I could go on and on but I don't have to. Grab this LP at any costs and from there onwards accept no substitute.

KELV HELLRAZER

MORSURE

Acceleration Process
(Devils Records)

Hardly any acceleration necessary from these French punk/thrashers who have produced an album that's one almighty blur from start to finish. And if MORSURE don't use a drum machine then they must possess the fastest co-ordinated drummer in the world. Totally unreal!

The fact that a majority of the lyrics are in English is pretty irrelevant as without the aid of the lyric sheet you just wouldn't notice. But SLAYER and VENOM fans will love the frenzied attacks of "Oderint Dum Metuant" and "Ahriman's Heart" although some of the intensity is lost due to the punk production. However this is compensated by the maniac axe wailing of Loran.

BERNARD DOE

BATHORY

The Return
(Black Mark)

Total Death. Real Death Metal. Well produced that will be really big news. BATHORY should climb into the SLAYER league with this one. Not for wimps. It's hard to express how heavy this LP is.

DAVE CONTSTABLE

MADISON

Diamond Mistress
(Mariann/Roadrunner)

Very much from the Swedish School of Melodic Metal, these guys are a heavier version of Swedish Superstars EUROPE. This records so good I'll even forgive 'em for ripping off JUDAS PRIEST's "Riding On The Wind" within the riffs to opener "Lay Down Your Arms". In actual fact it's the catchy hooks and riffs of guitarists Anders Kalson and Dan Stromberg (since replaced by Michael Myllinen) that are a main stand-out to an album very much in the vein of what EUROPE did on their first album. "Don't Look Around", "Diamond Mistress" and others are all testimony to a young, talented band I'll certainly look out for in the coming months.

DAVE REYNOLDS

KIX

Midnight Dynamite
(Atlantic Records)

At the moment KIX might mean sweet FA over here and in their native country - the States, but hopefully that should all change soon with the release of this, their third and finest LP. KIX are back to their hard rock roots which was displayed on the first KIX album, also having a great producer like Beau Hill fiddling the knobs which is a great asset to any band.

Ace in the pack on side one is "Layin' Rubber", the power this band generate both on vinyl and on stage is electric. Shit who needs Eastern Electricity when you've got KIX! I sure as hell don't.

Flipping the record over to side two for more audio assaults to the eardrums and Steve Whiteman telling us about how he "Caught It From Her Red Lips", a real case of Scarlet Fever and I've just been knocked into the wall from the sheer power of this LP. I'm having bad dreams that Brain Forsythe and Ronnie Younkins are stepping out of my speakers and machine gunning me to death with their guitars while I'm sleeping!

Yeah KIX are back and here to stay. Forget MOTLEY CRUE they've sold out and RATT are unoriginal and big-headed. So go and do yourself a favour and buy "Midnight Dynamite" and put KIX at the top where they belong.

DAVE SHAW

PRECIOUS METAL

Right Here, Right Now
(Mercury)

All girl rock from good old LA; these five specialize in pop rock and actually carry it off extremely well. But is it any wonder the LP's any good cause guess who's at the production helm? It's me ole mate Paul Sabu who gives the girls a unique sound.

The LP opens with "The Girl" which is basically good fun pop rock; but it's on "Right Here, Right Now" that the girls really let rip; this track is magic and is possibly the best thing committed to vinyl by an all girl band ever. Equally impressive is the STORM-like "Bad Guys" . "Pretty Boy" and "Emily" are much on a par with the sorely missed RUNAWAYS.

Side two contains five more infectious and catchy tunes like the first side. Now with the bands colourful image I think stardom is imminent providing the promotion is right. I mean for once we have an all girl band that have class with a capital C so the record company would'nt have to put as much money into hyping them with a really OTT image; because it's already built in. I tell you, bassist and fellow English person Alex (all the way from sunny Manchester) sent me pics of the band long before the LP was released and they looked an impressive bunch then. What with TOUGH LOVE on the verge of a recording contract; PRECIOUS METAL seem to be the shot in the arm that female rocks been waiting for.

KELV HELLRAZER

SCAVENGER

Battlefields
(Mausoleum Records)

After an excellent opening number in the ANTHRAX/METAL CHURCH inspired "No Return" this album had all the makings of a classic debut from this Belgian five-piece.

Unfortunately the rest of the material proved indifferent ranging from the promising semi-speed metal assaults of "Free" and the title track to totally forgettable mundane rockers like "Ready" and the AC/DCish "Rock Fever". Still good production and a strong vocal-ist in Jan Boeken make this album worth checking out and I await further SCAVENGER product with great anticipation.

BERNARD DOE

MAD MAX

Stormchild
(Roadrunner)

This is the second album from the Munster Monsters and a mighty fine one it is too. We're talking of a band who could well be major contenders for Germany's hard rock crown - and surprisingly Axel Thubeauvill isn't involved with 'em (and why not?!). Developing from the interesting "Never Say Never" the band plough through a selection of hard, but melodic songs, material that could knock THE SCORPIONS down quite easily. And with a guitarist of Jake E. Lee proportions in Jurgen Breforth, some awesome untapped talent is about to sally forth. You have been warned!

DAVE REYNOLDS

SNOWBLIND

Snowblind
(Mausoleum Records)

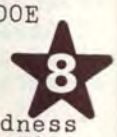
More like Easy Listening Rock than Metal. SNOWBLIND are like a lightweight version of MAGNUM or the underated SARACEN with heavy layerings of keyboards.

Side A is fairly forgettable with mediocre material not helped by an inconsistant vocal performance. However, side B does show more promise with "Losing My Place" and "Now Is The Hour" in particular giving some hope for future product. But as a debut album I'm afraid I find this very disappointing.

BERNARD DOE

SACRILEGE

Behind The Realms Of Madness
(C.O.R. Records - Mini-LP)



From the same label that brought us the excellent ONSLAUGHT come SACRILEGE featuring three ex-members of the VARUKERS and another punk band gone metal.

This six-tracker contains some superb out and out thrashers in the shape of "Lifeline" and the brilliant "A Violation Of Something Sacred" while venturing into more doomy territory during "At Deaths Door".

The blatant punk vocals from female singer Tam may restrict the bands popularity on the metal scene and they could also do with an improvement in the lead soloing department to compliment the strong riffing, but at only £2.99 I can do no more than recommend SACRILEGE to all hardcore thrashers.

BERNARD DOE

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STEEL VENGEANCE

Call Off The Dogs
(Black Dragon)

9

Now this outfit were first featured in "Demolition" back in MF 11 and given a reasonable review. I didn't hear the demo myself but none of the demo tracks turn up on this here debut album. So I put the thing on and YE GADS! "Night Turns To Day" is a bloody frenzy of power metal sure to go down the proverbial storm with thrash metal fans. Powerful is not the word. It's a hot one! Whilst the following track "Dreams Come True" is distinctly down tempo the heaviness of S.V.'s approach can't be denied and therefore "Time To Live, Time To Die" comes across like a ton of lead in atmospherics. The quality of musicianship is excellent, the whole band playing up a storm (That's Scott Carlson on vocals, Steve Cavalier - bass, Andy Anderson - drums, Bob Lindstrom - guitar, Michael Wickstrom - guitar) - At times Carlson sounds like Vince Neil but Scott could wipe the floor with the MOTLEY member any day of the week. If these guys were glam they'd have it all wrapped up! "Victim Of Love" and "Midnight Machine" shine out from side two's choice of solid riffed up songs that just cry out to be played live on a European tour with LIEGE LORD (subtle hint there!). Needless to say the song remains the same at Black Dragon. Quality before Quantity!

DAVE REYNOLDS

SURGIN

When Midnight Comes
(EMI-America)

10

There's been rumours floating around for a helluva long time saying BON JOVI has ripped off a lot of small bands to get where he is today. Well here's the proof in SURGIN. Jack Ponti an ex-member of BON JOVI and AEROSMITH, has really come up trumps with an LP that sounds identical to Jon Bon's lot. Obviously you're thinking, what a joke SURGIN are: But let's read between the lines shall we. Fact No. 1: Jack Ponti co-wrote "Shot Through The Heart" with Jon Bon Jovi, so he has every right to cover this song as Mr. Bon Jovi. Fact No. 2: Mr. Bon Jovi does backing vox on this LP. So put yourself in this position, a band is goin' around with exactly the same sound as yours, even their riffs. Your immediate reaction is: "Let's sue them", not, "Let's appear on their LP". So my opinion is that Ponti is the originator of the BON JOVI sound. Hopefully there is room for both SURGIN and BON JOVI in this world.

As for the LP itself, it's top class stuff worthy of every AOR rock fans collection. There is no need for description or mention of any specific song title. Along with:JOSHUA, WHITE LION, SABU and PROPHET this is possibly 1985's numero uno release. Buy or Die material.

KELV HELLRAZER

EXCALIBUR

The Bitter End
(Conquest Records Mini-LP)

6

Bradford's EXCALIBUR are a typical British heavy rock band. Their debut vinyl offering is very well executed but the material hardly breaks any new ground.

"I'm Telling You" and "Haunted By The Shadows" are the standout tracks reminding me somewhat of early SAXON. But other numbers like "Devil In Disguise" and the title track are totally uneventful. Touted as "The Best Young British Rock Band" EXCALIBUR will need a lot more stronger material than this before they can hope to make any impact on an already overpopulated, but generally mediocre scene.

BERNARD DOE

DAY ONE

One Look
(Day One Music)

9

I found out about DAY ONE from BAM magazine about a year ago. So I phoned keyboard player Craig Otte and he described the LP as being like NIGHTRANGER. But melodic rock is where DAY ONE is at. I'm personally very excited at this LP as DAY ONE are proving there is life beyond major labels. I mean, can you imagine a whole state with bands who have good LP'S that no one has ever heard of? Well this place exists it's LA and there are plenty more bands to come.

This LP is an undiscovered gem considering it was released in January. "Time And Space" opens "One Look" in fine style, it's a 1.31 spacey intro that highlights "Take It Slow", a riff structured number surrounded by wailing synths. It's really impressive but the production doesn't really do the number justice. "One Look" is a jerky type rocker that's very RANGER influenced. "Waves Of Time" is a ballad that's average in comparison to the other material, whilst side one's closer "Early Warning" sees the band almost sounding exactly like SUGARCREEK.

Side two's opener "What Else Can I Say" sees DAY ONE going for death on the harmony vocals. Craig Otte pulls in a nice synth solo.

"We Will Survive" is certainly the quirkiest number on the LP featuring some nice synth V guitar type battles, toward the end of the number. Another ballad in "Expressions" closes the LP working a little better than the other LP ballad.

KELV HELLRAZER

CHROME MOLLY

You Can't Have It All
(Powerstation Records)

8

"You Can't Have It All" is certainly CHROME MOLLY's best offering to date. Packed full of strong catchy rockers such as "Loose Again" and "Come Back". The band play the style of commerical metal that the major labels have been signing up left, right and centre in recent months. The only difference is CHROME MOLLY have the talent to achieve where many have failed. Check 'em out.

BERNARD DOE

SWEET PAIN

Sweet Pain
(Combat Records)

8

SWEET PAIN have a very efficient glam rock sound, not quite as hot as: LONDON or POISON, but certainly leaving behind the SNATCH's and AXTION's of this world. SWEET PAIN do a crackin' version of the STARZ classic "Subway Terror" givin' it slightly more power than the original. "I Get My Kicks" has a wild rap in it which secures this LP's eight star rating alone. "Back In LA" has certainly a sound which is unique; concentrating more on pure commerciality than HM rather like THE GODZ second LP without the rock' n'roll connotations.

Now with a top notch production and a major push SWEET PAIN could be big in no time; their image will certainly appeal to all the glam fans. I expect to be hearing more from these guys after this LP.

KELV HELLRAZER

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RAZOR

UNDER THE BLADE

BERNARD DOE Speaks To Guitarist DAVE CARLO

While a majority of bands struggle to produce an album of any significance once every twelve months or so, Canada's RAZOR have released two albums in 1985 - "Executioners Song" and "Evil Invaders" - that should take pride of place in any speed metal fans record collection.

But whilst RAZOR are certainly coming up with the goods it seems the band are failing to get half the recognition that befalls, and quite rightly, the likes of METALLICA, SLAYER, EXODUS and fellow compatriots EXCITER. So to help put matters right I recently spoke to guitarist Dave Carlo and began by asking him how it all started?

"The band came together in October 1983. I formed it with our bass player Mike Campagnolo and M-Bro our drummer. We started out playing original material but without a vocalist and didn't get Sheepdog until April 1984. This was just two or three weeks before we recorded our "Armed And Dangerous" mini-LP which was self-financed.

How many copies of "Armed And Dangerous" have you sold? "We completely sold out the 1,200 we pressed up, and then was approached by Attic Records.

"They started to take an interest in us when they heard that "A & D was selling well. But when they came and saw us live they wasn't sure if they wanted to take a chance on a band as heavy as us because it was before they launched their all-metal Viper label and were looking at RAZOR as a band on a large scale commercial potential so they turned us down.

"That was in October '84. But when they saw us support ANVIL the following January, they were impressed enough to offer us a deal."

Your first album for Viper "Executioners Song" included four numbers from "Armed And Dangerous". Why was this? "Well we supplied Viper with a demo of eleven totally new songs. But they couldn't make up their mind whether to release a totally new album or include some of the best songs from "A&D" seeing that there was obviously so many people who hadn't heard it. So in the end they decided to re-mix all eighteen songs, including the seven from "A&D", and we picked which out of the songs we wanted to release."

Why has your latest album "Evil Invaders" been released so soon after "Executioners Song"? ""Executioners Song" has sold over 25,000 copies and so far it's only been given domestic release in Canada and in Europe (Roadrunner Records), although right now they're negotiating for an American and Japanese release. But that album was put together very inexpensively and Viper thought they had already got a lot of mileage out of it so they asked us to record "Evil Invaders"."

Wasn't you going to originally call the new album "Thrashdance"? "Yes we were because we thought that title would draw a lot of attention to the album. But we had this graphic artist in to design the cover, who's done album covers for

Pic Nelly

SHEEPDOG

RUSH in the past, and he took a look at the track list and said he couldn't come up with a concept for "Thrash-dance" and suggested "Evil Invaders" would be a more suitable title. So we agreed with that."

Now I remember when "Armed And Dangerous" was released, that you stressed to me that RAZOR wasn't a speed/thrash band. But on the evidence of "Evil Invaders" you can't be described as anything but thrash? "Yes, you're right, we've definately developed into a thrash metal band. But the whole concept of RAZOR at the beginning was to be nothing more than a very heavy metal band. I wouldn't call RAZOR trend-setters by any means. We like to take an idea that we enjoy and work with it.

"The sort of music we heard that first got us into the whole material was like "Ace Of Spades" by MOTORHEAD and then

Pic Nelly

M-BRO

METALLICA's "Kill 'Em All". I started to draw these influences into my material and we decided inevitably that this was the direction that we wanted to go."

Then you would agree with my comments in my review of "Evil Invaders" that the album has SLAYER stamped all over it? "Yes I would. We all listen to a lot of SLAYER. We like the speed and the fact that they play with a great amount of tightness which is very important. They also set the trend at playing at the ultimate speed with real power. There's a helluva lot of talent behind SLAYER and I guess we try to mould our self in the same way, with the exception that we are definately not a Black Metal band. You can tell by our lyrical content that RAZOR are more into the typical Heavy Metal topics like aggression and head-banging." You mean more street level subjects? "Yeah - that's right - more people can relate to that than all this Satanical stuff."

What about on the live front. Have you played many gigs? "We haven't played outside Canada yet. We've done about thirty five shows but there's not a lot of work for thrash metal bands like us in Canada. Hopefully though we may be touring the US soon with ZNOWHITE, and of course there's nothing more we'd like to do than to go over to Europe."

When I interviewed EXCITER earlier this year they were more or less turning their backs on Canada because of the poor support they were getting back at home. "That's right, I remember that interview and to a certain extent I agree with them. You see of the25,000 copies that we've sold of "Executioners Song" only 2,500 of them have been sold here in Canada which is only 10%. But even so we still have a loyal following in Toronto, Montreal and Quebec.

"There's also a lot of other bands especially in Toronto who are trying to break out. Bands like DEATH MILITIA and SLAUGHTER who are at the stage where RAZOR were eighteen months ago. The problem here though, is that there's just not enough thrashers because Canada has too small a population."

Finally, is there anything else you want to add? "Well, Viper are expecting to double the sales figures of "Executioners Song" with "Evil Invaders" and I personally feel that itsfar superior to anything we've done before. But a lot of the time I get the feeling that a lot of the hardcore fans either haven't heard of us or they're not paying enough attention to what we're doing. Maybe they think we're over-rated or something? But I'd like to say that this is not true - buy "Evil Invaders" and see what you think for yourself". Yeah, I'll second that. It's about time Dave Carlo and Co started getting some more acclaim for their endeavours. There's always room at the top for the best and in my opinion RAZOR are a band who deserve to be there. Find out more now by writing to: RAZOR, Sons Of Mayhem, P.O.Box 1864, Guelph, Ontario, CANADA NIH 7AI

Pic Nelly

DAVE CARLO

Pic Nelly

MIKE CAMPAGNOLO

SAVATAGE CRACKS YOUR CRANIUM

by METAL CHILD

In the beginning, real heavy metal was only mastered by very few bands who dared to ventrue into this now tradition of the harder core walk of life. The main band to start and maintain this cult tradition for more than a decade is none other than BLACK SABBATH.

When one thinks of early to mid decade BLACK SABBATH material, they think of Tony Iommi's heavy power doom laden riffs. That wall of sound power revolved around his open E, on his low E string. Other tuning down methods with the bassist, the slower thumping drums, haunting/shrieking/screaming vocals incorporated together give us "Doom Metal". If we're looking for a HM name tag for SAVATAGE let it be "Doom Metal".

These four Atlantic Records recording artists are here in 1985 pounding our senses with three 1985 record releases. Yes, I said three! "The Dungeons Are Calling" (12" EP Combat/MFN), "Power Of The Night" (LP Atlantic), and t he remastered "Sirens" (LP Combat/MFN).

Let us backtrack for all of us who want to know a little more about SAVATAGE". In 1978 brothers Criss (guitar) and Jon (bass, keyboards and vocals) Oliva formed the nucleus of today's SAVATAGE under the name AVATAR. In 1979 current drummer Steve "Dr. Killdrums" Wacholz was recruited. It was' n't until the summer of 1982 until everything fell into place for the band. The rhythm section was completed with bassist Keith Collins, Keith's addition provided the band with a sound business mind that could help elevate this brilliant music machine from local to national and international level.

For all you, like myself who hates their local FM Rock Stations because of their refusal to play HM, you'll find it ironic that SAVATAGE's first vinyl recordings as AVATAR were two songs: "Minus Love" and "Rock Me" which appeared on a local Tampa station WYNF 95's Homegrown LP. The band describes the songs as "Mainstream pop with a heavier edge."

On November 20th, 1982 (shortly after Keith's arrival) a deal was signed with a local producer and his independant record label Par Records. Par is responsible for putting AVATAR on the underground metal scene with the release of the "City Beneath The Surface" 3 track 7" single. The singles B-Side tracks are "Sirens" and "The Whip". "The Whip" was the first recording for Par. In no less than a couple of takes, they buzzed right thru this raw recording at 12.00pm. The EP sold out with less than 1,000 copies pressed and distributed. No more were pressed due to legalities involving the band's name AVATAR. Quite a shame as this single is without a doubt a classic! (Don't sweat it, read on... Combat/MFN has re-released this material).

In April 1983 under the new name SAVATAGE the band recorded their debut 9-track LP "Sirens" for what was to be Par Records last record with the band. Unless you were fortunate enough to hear the "City Beneath The Surface" single, or you were a local Florida fan, this was probably your first dose of doom laden power metal by this new Florida based band.

Florida, is a State that most of you could hardly imagine to be a base for a HM band like SAVATAGE. Maybe your right, for Criss, Jon and Keith originate from New York. From my years of following HM, where a band is from shouldn't mean a damn thing as far as tagging the band to their neighbourhood, City or State.

The LP "Sirens" today stands as a HM classic. The LP's success has been achieved without airplay, good distribution and quality vinyl pressings. (Par Records distributed a bad batch of "Sirens" with a lot of surface noise.) The title track "Sirens" (by the way, is the same version on their 7" EP) starts side one with a slow acoustical guitar sounding melody, with Dr. Killdrums chime sounds. Then in traditional doom metal, cutting in is Criss' power riffing. The mood has been set, you're ready for the SAVATAGE experience... Keith Collins: "I think you can appreciate our music more because it's more intricate, it's something that's understandable. There is a theme to the song, it takes you and creates a mood within you and you can say, yeah that was a good song, I really like that."

For deeper meaning of SAVATAGE, one must get into lead singer Jon Oliva's head and delve into the lyrics. Their class doesn't stop with the music, but works in relation to Jon's added musical instrument - his wicked voice. To hear it, is to believe it. His superior vocal abilities (lyrical as well) rise above all his competition.

Live, Jon's vocals equal his superior vinyl efforts. Jon's vocal and lyrical abilities will set SAVATAGE above and beyond all their competition. We all know how important a wicked frontman is in a band's live show. Although alot of my favourite bands don't have frontmen, you'll agree a lead vocalist is the best person to relate to.

Jon was the major contributor in writing and arranging the music on "Sirens" thru a

Pic Metal Child

series of songs that he has dreamed about and written later. Jon Oliva: "City Beneath The Surface" has a very strange story behind it. Me and (brother) Criss wrote that song. I wrote the lyrics and theme around a nightmare that I had one night. I had a dream that I died, and that I went downstairs. It was really frightening. I woke up in a bad sweat, and I couldn't go back to sleep and I sat down and wrote out as much of the dream as I could recall, it was a very weird thing".

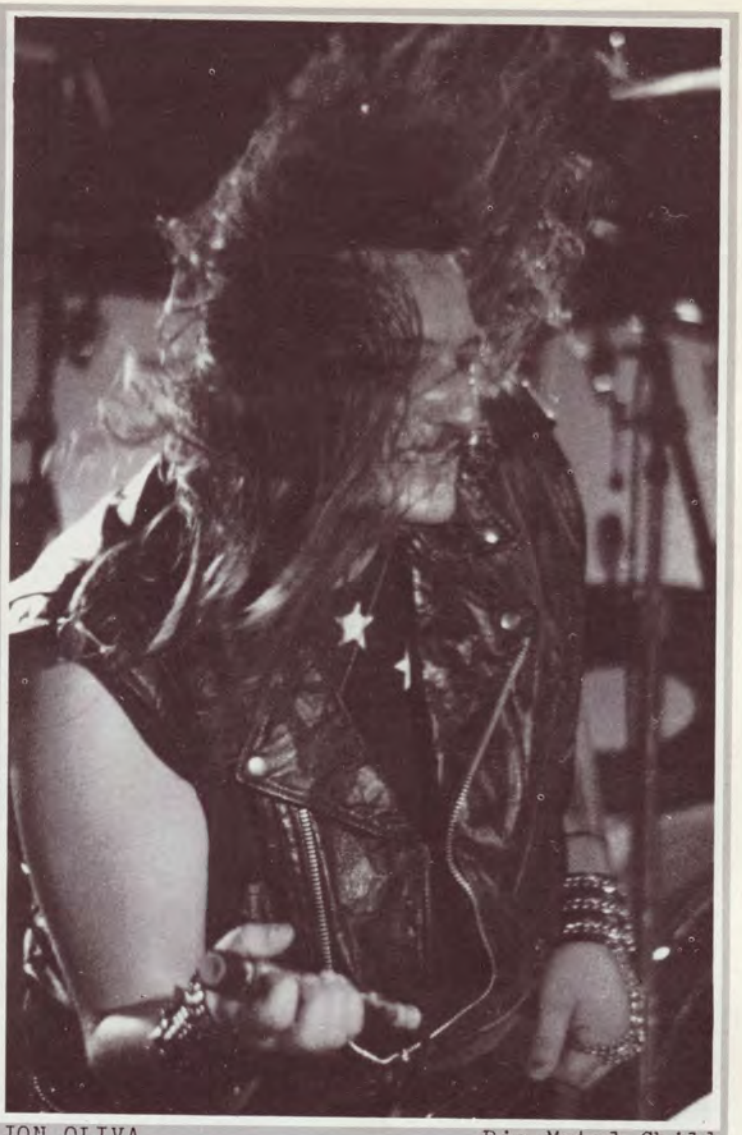
For two years following the release of "Sirens", virtually nothing was physically happening. Reports in various publications indicated the band had signed with Atlantic Records, but nothing was confirmed. The LP had basically sold out. Par Records says 10,000 total, distributors tell the band close to 20,000. The fact that "Sirens" was no longer available, lost the band any publicity, especially by word of mouth of the record buyers which would of kept them in the press limelight. All publicity was handled by bassist Keith Collins. Par Records did nothing in press promotion. This writer was given empty promises in my attempts to gain info. The LP did get distributed on export, but its entire distribution was very thin.

With the expiry of their contract with Par Records (as all bands using Indies as stepping stones do), SAVATAGE sought a contract with a big label, their present contract with Atlantic came about with a showcase gig in Tampa, Florida to and audience of 300 strong local fans. An Atlantic Rep. was in attendance. Thru this signing, the band signed to their current management comapny based in New York City.

April of this year saw the band release a six song mini LP on Combat/Music For Nations entitled "The Dungeons Are Calling". I must confess, without reading or hearing of any press reports concerning its release I thought the highly publicized Atlantic deal had fallen thru. Bassist Keith Collins explains: "We are not on Combat, we are signed exclusively to Atlantic Records. We cannot record for Combat, but what they have done was purchase the licensing rights to our previous material that Par owned the rights to. What they are doing is Pd'ing, pressing and distributing". He adds: "Combat feels "TDAC" and "Sirens" LP's are some of the strongest material they have." I would think that a lot of striving band members reading this, would be glad for one record company let alone SAVATAGE having two promoting them! "It's an unusual situation" Keith said "I'm glad it worked out this way. It definately was not planned."

"The Dungeons Are Calling" is by far SAVATAGE's heaviest vinyl effort. In this case, you can judge a record by its cover. Adjectives can't describe how wicked this deadly skull looks on the EP's cover. Parents and wimps beware! Of the six true doom metal classics contained on this mini LP/EP; "City Beneath The Surface" and "The Whip" appear for the majority of all you whonever heard the originals on their 7". The title track "TDAC", "By The Grace Of The Witch", "Visions" and "Midas Knight" are all very similar to the style and heaviness of side one of "Sirens".

Within a month of the Combat/MFN "TDAC" release, Atlantic released SAVATAGE's first major label record, "Power Of The Night" in April '85. SAVATAGE are the first under-



JON OLIVA Pic Metal Child

CRISS OLIVA Pic Metal Child

ground power metal band to record on a six-figure budget. Now that Atlantic has spent this money, they now need to sell quite a few "Power Of The Night" LP's to make it back.

Speaking as a fan, me to you, does it matter to you that Max Norman produced this LP? It does if he's not going to do a good job. I feel in my mand, and after the band explained to me the good points of Max's experience in producing, that Max's producing helped change SAVATAGE's music to a more polished hard edge sound. Yes, polish has turned off many fans or potential fans. Hey, I was not into the LP at first, it took quite a few listens, and now I really like it. The songs are very contagious, you'll definately find yourself playing the LP more often because you know the songs. A true party favourite.

For all you skeptics like myself, upon one listen "POTN" probably didn't kick you in the face like "TDAC" and "Sirens" did. The production holds back alot of the doomy feel that's present on the aforementioned records. Bassist Keith Collins admits to the change, but one must know more details of the record's production to really appreciate "Power Of The Night" better.

Statistics: SAVATAGE sign to Atlantic Records in July 1984. Atlantic releases "POTN" April 1985. Compared to "TDAC" which took 30 hours to record, "POTN" took 500 hours, over 10 weeks, costing $120,000. "POTN'S" initial shipment was 18,000 copies. The song "Fountain Of Youth"was played 45 times in the studio before a take. "Sirens" was recorded on two rolls of master tape. "POTN" took 14 rolls of multi track tape for ten songs at $200 per roll.

Producer Max Norman had a very challenging job when he took on SAVATAGE for "POTN" Max's strategy was to clean up SAVATAGE's gritty, distorted sound you and I have come to know and love them by. The end results came up clean. Gone are the fattened instruments which would occur accidently when the bass and guitar frequencies began to cross. Max smoothed out over and under tones while channeling the instruments down a narrower path, as Keith admits making the sound thinner.

As these points concerning Max's production are dim to his writer, the brighter side is often missed, such as his great concentration on the backfield, notice techniques such as vocal echoes on time with the beat. Max is a big believer in ambients - the key to filling out sound by putting reverb on everything.

For all you aspiring musicians who are working hard for their place in this over-populated HM scene, I asked Keith to offer you some advice from someone who's been around. Keith: "Do your thing. Hope you get someone in there (studio) experienced to help you, or at least go to a good studio that has some experience."

Unfortunately Max uses a lot of compression. To me it makes the hard edge guitars flat. Compression is all wimp talk for old people in radio and music to take the raw edge off our metal and make it suitable for airplay. These old people must realise we like our metal hard and heavy, not lame and wimpy. Keith has reassured all you blood bangers that if Max or whoever produces their next LP, that they do want some of the heavy distorted guitar and bass crossover, and more up front vocal effect via tape machine. Alright! This is the ingredients for the true sound of SAVATAGE. This is the kind of sincere news that should keep all SAVATAGE fans anxious thru the cold winter for the release of SAVATAGE's next LP.

SAVATAGE originally planned to do their KISS style anthem "Hard For Love" as their video. The was vetoed by some more old people because of its lyrics. These old people insisted the band do their second radio song "In The Dream".

Apart from a select show case gigs on the East Coast, SAVATAGE's first tour of the US is winding up. Some more old people at WEA (their label's distributer) sanctioned a club tour with two unknown bands whose names I purposely just forgot. The doom metal machine from Florida powered thru a long set of nothing but pure power metal.

Lead singer Jon Oliva brought his heavy metal hammer down on his legions as only this wicked man can. The show was Jon's from start to finish. He commanded that and audience with total domination. Jon's stage stalking and jerking motions show influence of early Rob Halford.

Criss certainly wasn't hiding from the limelight. He's an excellent flavor to Jon's style with Keith taking care off bass/rhythm and floor pedal duties. 'Dr. Killdrums' is as heavy of a HM drummer as they come. Steve doesn't substitute speed as power, he is the power energizing SAVATAGE.

The question of a fifth member (second guitarist) was answered "It's been brought up before. Because of one guitarist - Criss, this has forced Keith to play the rhythm style he does." Live, they do feel a future need for an offstage keyboard player for particular (not all) songs rhythm, back up or for mood. (Mood is an essential musical element in doom metal). The keyboards will never be a predominant part of the music. Since Jon plays keyboards on record, live, he abandons the thought to play them because he's too busy singing.

To brag on about the great musicians that SAVATAGE are would overshadow the fact they are SAVATAGE, and to say SAVATAGE, you're saying - A HM sound of intense doom, power and heaviness played in their own style. Jon Oliva: "Each song has their own character. We try and have each song have its own identity, and its own character about it. We strive for that and we work hard at that."

Any bands wishing to be included in METAL CAOS (the best Italian printed HM mag) should send tape/vinyl, full bio, photo to: METAL CAOS, V.Volturno 80-P1, 20047 Brugherio (MI) ITALY. All the material will get air play during our HM Programme on the greatest Milano's radio station RADIO POPOLARE. Our next issue will feature: Motorhead, Trouble, Hallows Eve, Megadeth, Malice, Exodus, Destruction, Marillion and punk'core and tons of unknown HM bands and English translation (out in Oct) Please send $2 including P+P.

HOT ROCKIN: Denmark's first and leading hard rock/heavy metal magazine. Volume 9 out now features: Avenger, Motley Crue, Teeze, Artillery, Trouble, Trance and much more. Bands interested in appearing in HOT ROCKIN please send demos/photos/info to: Ken Anthony, GL Kongevej 101B 3th, 1850 Copenhagen V.,, DENMARK.

HARDOS MAG, a french 20 page HM/SM fanzine printed in French, no. 9 is out now! Featuring interviews with Kreator, Agent Steel, Hirax, Steel Angel, plus articles on Razor, Atomkraft, Hell, Enforcer etc... Send 10 Frs (Europe) or 15 Frs (overseas) to Ludovic Gluozko, 13 Rue Raoul Aubaud, 60590, Serifontaine, FRANCE.

UNDERGROUND: Issue 1 contains Nasty Savage, Slaughter, Armageddonn, Bathory and more!! It is available for $1.00 from Lee Stone/Underground, 144-39 168th St., Springfield Gardens, NY 11434, USA.

IRON FIST No. 2 - Articles on Fiona, Saxon, Gary Moore and Led Zeppelin - Donnington '85 report - competition and lots more. Send 50p or $1.50 Cash, P.O's, cheques to Warren Speed, 5 Angrove Close, Great Ayton, Middlesborough, Cleveland, TS9 6LE, ENGLAND.

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DEMO-LITION

RIPPER

Do any of you remember my review of CRUE's new album in MF 12? No? Well if ya don't you'll have failed to get my message urging you to check out the new Godz of stack-heeled mayhem - namely RIPPER. It's been a longtime comin' but now we can actually show you why we think this band could wipe the floor with the Scooby CRUE mob. Take a look at the photo. Pretty wild huh? Betcha the stageshow's even more OTT. Yeah I've seen pictures of Detroit's HALLOWEEN-very KISS influenced I must say, but it's RIPPER who win all Tarot Cards down with the horror metal image. Howz about music? Well RIPPER are pretty adept at that too. They've currently got a 4-track cassette EP on the market and this is what this "Demolition" feature is all about.

Let me introduce you to the band ladeez and Gentlemen... on bass/vocals - Sadie Paine, the Vampire. On drums/vocals - J.D. Shadowz, the Executioner. On guitar/vocals - Death, The Grim Reaper. And also on guitar/vocals Rob Graves, the Undertaker.

Welcome to the twisted world of RIPPER, a band who describe themselves as a Death Power Metal unit. But before all you black metal thrash maniacs put blood to dried skin in correspondance I have to tell you that RIPPER are NOT a Satanic black metal band, nor are they a thrash metal outfit in the vogue of your heroes SLAYER or VENOM. I'd actually put 'em in the PRIEST/GRIM REAPER/WARLOCK/METAL CHURCH vein. The whole concept of the band is however based around their interest in horror and the macabre, so that may be of some compensation to you.

"Sinister Minister" is the first selection, quite catchy - actually I'd be inclined to compare it to being the HM equivalent to BOBBY PICKETT'S "Monster Mash". Obvious cliched horror-effects introduce the track sung by Rob Graves. "Death Awaits You" is much more metallic with some chunky slices of axe and suitably HORRORific vocals from Death. The track opens with some haunting keyboards (courtesy of whom?) before riffing away in sub-METAL CHURCH tones.

"The Executioner" and "Night Cruizer" complete the package. The former has J.D. Shadowz wailing away whilst Sadie Paine screams her way somewhat irritatingly through the latter. Both are pretty heavy in musical content with perhaps "The Executioner" being the better of the two.

The band will be appearing on "Metal Massacre Volume Seven" and "Death Metal Revenge" - a New Renaissance compilation with cuts taken from this demo, and I certainly hope, an album will probably follow to make your hi-fi go bump in the night. Heh! Heh! Heh! Contact: RIPPER C/O Gail E. Miller, 10723 Kitty Brook Drive, Houston, Texas, 77071, USA.

DAVE REYNOLDS

JET BOY

San Francisco based glam rockers that kill. The bands line up include ; Billy Rowe (rhythm guitars), Mickey Finn (lead vocals), Todd Crew (bass), Fernie Rod (lead guitars) and Ron Tosten (drums). The four tracker stunned me from the word go. What you get here is no nonsense definative glam rock, you couldn't wish for a better band. Along with POISON, RUBY SLIPPERS, ACTRESS, and LONDON these guys are living legends. Demo opener "Little Teaser" is pure ecstacy glam wise, reminding me of a musically acomplished HANOI ROCKS. But the difference mainly between JET BOY and HANOI is that there is definately more metal involved from JET BOY thanthe more punky HANOI ROCKS. "In The Alley" is again faultless and reminded me of AEROSMITH. "Don't Mess With My Hair" is just something else dedicated surely to all the posers of this world. The lyrics are hilarious-a glam anthem for the eighties. Final number "Car Sex" is also a killer cut that would knock the likes of CRUE for Sixx (geddit!). The drumming from Ron Tosten is real memorable on this cut with the constant electric drum beat with cowbell frills being surely too original for the average ear. I cannot believe this band is not signed. Essential listening.

Contact: JET BOY, c/o Bridgitte Wright, Warner Bros Music, 9000 Sunset Boulevard Penthouse,L.A. California, 90069, USA.

KELV HELLRAZER

FLOTSAM & JETSAM

FLOTSAM AND JETSAM hail from Arizona and despite their strange moniker, can be thoroghly recommended as a name for the future. Their "Metal Shock" demo contains four tracks ranging from the out and out speed metal of the ANTHRAX inspired "Hammerhead" to the more complexed technical rhythms of "I Live, You Die".

"The Evil Sheikh" is a little on the long side where the band are maybe trying to be a little too clever while "The Bear Within" is a more straight forward medium paced affair with a neckbreaking chorus.

In Erik A. Knutson the band have a strong vocalist and along with a somewhat original sound I can see a bright future for FLOTSAM AND JETSAM although I still have doubts about that name. The band whose line-up reads: Eric A. Knutson (vocals), Edward Carlson, Michael Gilbert (both guitars), Jason Newsted (bass) and Kelly Smith (drums) can be contacted at: FLOTSAM AND JETSAM, c/o Jason Newsted, 2102 West Mariposa 5, Phoenix, AZ 85015, USA.

BERNARD DOE

MERSINAY

Not much info supplied with this demo apart from a track listing and a line-up but what this Las Vegas based band offer musically is more than just promising.

MERSINARY have mixed out and out thrash ala EXODUS and EXCITER with more controlled speed metal in the ANTHRAX/AGENT STEEL mould to produce a varied 8-track demo that makes a change from the often predictable thrash'n'bash from start to finish of many recent offerings. Still when MERSINARY do go for the throat like on the opener "Hunt You Down" and the superb "The Pendulum" they're certainly on a par with their more established counterparts.

The slightly more restrained sounds of "Torn Apart" and Rest In Pieces" whip up high adrenalin frenzies and the latter reminds me of a lot of the ANTHRAX classic "Panic". However on "Long Gone" the band loose their way a little with the balladic opening with some unsteady vocals from Kirk Scott. But I'm sure we're gonna be hearing a lot more from Scott, Steve Bray (bass), Dave Simms (guitar) and David Schiller (drums) in the coming months.

For more info on MERSINARY write to: Dave Simms, 1528 Stevens, Las Vegas, Nev., 89110, USA.

BERNARD DOE

NOT FRAGILE

Heavy metal from Deutschland again. Rough, ready and not bad at all. NOT FRAGILE are the latest in an ever expanding German heavy metal scene and I'd suggest any fan of metal checks 'em out 'cos I really enjoyed listening to the six-track demo, which is the bands second, and titled "Made Of Metal".

Having been playing together since their early teens the band should be cracking heads with the best of 'em in the near future 'cos tracks like "Ride The Storm" and "Cheltenham" certainly got my attention. I bet it won't be too long before they'll be announcing a record deal with Noise or Steamhammer, or even Axel T's Earthshaker label.

The line-up is Torsten Buczko (vocals, guitar), Matthias Belter (bass), Arnd Stronkowski (guitar) and Markus Kohn (drums). Musically they rely on a tight rhythm with a typically German guitar style (hard to describe but many fans of this kinda stuff should know what I mean) and gutteral vocals. "Made Of Metal" could be in contention for Euro demo of the year.

"Made Of Metal" can be obtained for £4 or 5 dollars (along with the first demo and merchandise at varying prices) from Jurgen Hegewald, Bentweide 1, 2210 Itzehoe, WEST GERMANY.

DAVE REYNOLDS

V.V.S.I.

V.V.S.I. (Very Very Slight Imperfection). Jewellers use this term to describe a perfect diamond. V.V.S.I. are a LA based outfit (surprise!) that come on as a cross between Y&T and AEROSMITH. The six-track demo which I recieved is very impressive, especially considering three quarters of the band are under twenty. Just check out this line-up: Dennis Chick(17 - lead guitar/vocals), Robin Houde (18 - bass/vocals), Chris Moore (19 - drums/vocals) and Tommy Gunn (22 - lead vocals).

Demo opener "Savage Kind Of Girl" is a good enough introduction as any to V.V.S.I. with Tommy Gunn's almost Rick Sandford type vocal immitations. "Last In Line" is just as eventful - check out the line "I'm sitting here with my dick in my hand" (obviously an ode to the boys at Kerrud). The Tyler type rappin stance towards the end of "Last In Line" is also something to rave about for 'SMITH fans. "No Ace At Hand" is the soft number of the pack and is a real piece of dirge compared to the other tracks. But this is the only real bum point on the whole demo. With such a good start to their career I think V.V.S.I. are only gonna be going upwards so check 'em out, especially ass-kickin' juvenile guitarist Dennis Chick.

Contact V.V.S.I. C/O Ace Ducey, 215 N. Cordova St., Burbank, C.A. 91505, USA.

KELV HELLRAZER

GHOSTRIDER

Aaargh!!! Italy's answer to HELLHAMMER? Well quality wise yes as GHOSTRIDER's "Mayhemic Destruction" demo is definately a tape to file alongside "Triumph Of Death" and "Satanic Rites". But musically I'm afraid these Italian black metallist's offer even less imagination than Tom Warrior's abysmal first project - sounding both dated and way below average.

Barring the terrible production, or rather lack of it, I also find the phased guitar sound of Mr. Fuckin' Clod fairly nauseating and makes the band sound like a cross between a poor mans VENOM and HAWKWIND, although I'm sure many hardcore metal fans will pick up on this band and give them a sizeable underground following. Such is life.

The band's line-up, formed July 1984, is Ingo Veleno (vocals), Fuckin' Clod (guitar), Mark Peso (drums) and Alex (bass) who has replaced Peter Volcano who appears on the four track demo.

Contact: GHOSTRIDER, Via Del Castello 25/6, 16036 ecco, GE, ITALY.

BERNARD DOE

EXPLORER

Not a very original name and a far from original sound but the hard driving speed metal that this 5-piece Belgian outfit produce is generally well delivered and is sure to go down well with a majority of our readers.

EXPLORER were formed in January '84 out of two hard rock bands - HIGHEST STAGE and REVIVAL - and consist of Armando "Don Beast" (vocals), Yves Lancelot (rhythm guitar), Jay D. Vamp (lead guitar), Bertus Bibber (bass) and Marc Speedy (drums).

The band's debut demo "Burning The Witches" contains seven tracks that are very much in the MOTORHEAD/KILLER mould. Highlights are the title track and the more thrashier "Hurricane". While low points include the more traditional metal offerings of "Lady Dark" and "Death Riders Suicide Squadron". The latter, as well as being too long contains a truly cringeable narrated intro.

EXPLORER still need a lot more consistant material before they can hope to make too many dents on the metal world. But they've certainly got more talent than a lot of their fellow countrymen currently securing record deals so I'm sure were be hearing more from this band in the future.

A copy of "Burning The Witches" can be your by sending: 150 Bfr., £2.00 or $3.00(US) to: EXPLORER, Veldekensstraat 90, 9140 Zele, BELGIUM.

BERNARD DOE

SYNBAD

California's PROPHET resurface under an equally controversial name (see David La Duke's SINBAD ads in this magazine). How long they'll keep this name I don't know. What I do know is that what the Schaffer brothers are doing now is pretty good. The new line-up sees Steve Jackson (guitar/vocals) come in for the departed Jayme Minson who has since formed ARSIN (see elsewhere). Rumour has it SYNBAD have an LP due on New Renaissance and I'm quite looking forward to that, each track certainly has something and it's really well produced too, especially since it's only a 4-track recording.

The songs on display here are "Moment By Moment", "Paradise Lost" and "Beware (The Fire)" - the latter sung by Jackson. (Bass/Synth man Eric Schaffer is vocalist with the other two) but personally the most interesting track is the pure keyboard 'instrumental' called "Andromeda Invasion" which is totally eerie and would be a great intro tape. Even though it's something Gregg Giuffria could probably compose on a toy in his sleep, I still find it interesting.

To obtain the demo send $4 dollars (US) or $5.50 (overseas). Make cheques or money orders payable to Eric Schaffer. Address is: 132 Norwegian Ave., Modesto, California 95350, USA.

DAVE REYNOLDS

SEVERANCE

Italy has of late spawned a lot of new and exciting bands so with a name like SEVERANCE this band had to prove an interesing proposition.

They were formed in 1984 by Gable Nalesso -vocals and Al Guarineto-guitar who had previously been in 'Big In Italy' band DARK LORD who had two demos out previously. They soon found musicians to complete the band, these being Franco Moruzzi-drums and T.Bear-bass.

The title of the demo is "Emotional Rock" which they say is 'Dark Sound' heavy and yet virile, typical of Heavy Rock today, all of which go together to make their style very emotional. Well we will see..... ?

To be honest the emotional aspect was out. Instead I found a group with a very well played demo but somehow very unoriginal. The songs all had borrowed riffs; especially "Rush Of Water" whose main guitar phase was nicked from SABBATH's "Symptom Of The Universe".

The first song "Severance" was the one that impressed me most. Played at break-neck speed, it had a good chant type chorus, which was probably the highlight of the tape.

Of the others; "Magic Fear" and "Lyric Love" all had pleasing riffs but tended to lack any effort to make them more tuneful.

For more info: SEVERANCE, Capitel Lo Albrizzi, 8, 30034 Mira Venezia, ITALY.

STEVE HAMMONDS

MANTUS

MANTUS hail from Columbus, Ohio and were formed in June '84 by John Burlingame (lead guitar), Pat Dollenmayer (guitar) and his brother Brian (Drums). It wasn't long before the band recruited John's brother Tony as bassist and temporary singer and went about looking for a lead vocalsit. But it seems without much success as it wasn't until near the completion of their 5-track demo "Preying On The Land" that frontman Larry Belt joined the band, and appears on just one track - "Holocaust".

Musically MANTUS verge on the fringes of Speed Metal but adopt a more controlled apprach that in places can be compared to IRON MAIDEN and METAL CHURCH.

Tracks like "The Prophet", "Bounty Hunter" and especially "Preying On The Land" are very classy indeed, with a lead guitarist in John Burlingame who's prepared to let rip with some imaginitive soloing at nearly every opportunity. Certainly it shouldn't be too long before this band catches the eye's of the record companies.

A copy of the "Preying On The Land" demo is available by sending $3.00 ($4.00 overseas) to: MANTUS c/o Brian Dollenmayer, 244 Colony Ct., Gahanna, Ohio, 43230, USA.

BERNARD DOE

WARGOD

Formed last year by vocalist Rob Perkins and lead guitarist Michelle Meldrum, thrash metallists WARGOD are currently playing the L.A. circuit no doubt hoping to follow in the footsteps of local thrash heroes SLAYER.

Joining Perkins and Meldrum in the band's current line-up are Phil Williams (lead guitar), Gregg Gunthner (bass) and Gene Hoglan (drums).

Musically WARGOD can be compared to SLAYER from their "Show No Mercy" album, which may mean they've got nothing new to offer the thrash world as we approach 1986, but the potential is obviously there. Certainly songs like "Day Of Atonement", "Warring Redemption" and "Preserved Corpses", from the bands debut demo will get the thumbs up from the massess of underground thrashers, and I look forward to WARGOD's next demo with great anticipation.

Contact: WARGOD, P.O.Box 276, Lawndale, CA 90260, USA.

BERNARD DOE

KNIGHT

At last a tape from further afield, this time Australia and also a band who aren't afraid to say they like to play the same style metal as RATT, KISS and MOTLEY CRUE. Honesty is the best policy honestly, and bands looking in - we all want to be rich, so admit it now!

KNIGHT consist of Archie Christi and Archy Akron both guitars and two other unnamed members. The demo "Let Us Rock You" has been around for about a year and according to Archy reached number 4 in a local Melbourne metal chart.

The tape I found very sparse, both musically and lyrically, in fact poor all round. It opens up with "Let Us Rock You" which sounded like just guitar and drums to me and lacked any atmosphere. The same can be said of "You" - a slow ballad type song which failed to gather any emotion at all. Neither did "War Of The Worlds" which contains many a good rock cliche right down to the crass lyrics.

"Deceiver" is last up, another poor racey number, which needs far more production before it gets anywhere near good. My advice is to get a fuller sound with keyboards and try again.

For more info write to: KNIGHT C/O Archy Akron, 106 Richardson St., Albert Pt., 3206, Victoria, AUSTRALIA.

STEVE HAMMONDS

SYANIDE

Hard driving metal with todays contemporary rock, the letter says - can't say fairer than that I suppose. But back to the band; SYANIDE consists of four members: John Sacchere (vocals), Andrew Csaszar (guitar), Phil Sinclair (bass) and Lou Gasparro (drums), who got together in early 1982, and in their three years together have accumulated a large volume of material - enough to fill four LP's they claim. So let's hope these songs are good or it's snide comment time.

The tape kicks off with "Just A Man" which trys to come across as some sort of TRIUMPH type effort, but fails on all counts. It is basically out of tune and flips from fast to slow like a cassette on heat. To me it was totally uninspiring and was in fact only a taster for the next track.

"Gates Of Babylon" starts with a VAN HALENish guitar run drifting into banality within seconds as did the final song "Take It Or Leave It". A slow acoustic ballad to begin with, the song gently evolves into a simple guitar work out at the end.

Next time a better selection of those forty odd songs please.

For more info write to:- SYANIDE, 92 Cresci Blvd., Hazlet, New Jersey, 07730 USA.

STEVE HAMMONDS

WAR MACHINE

WAR MACHINE are the band formed two years ago by ex-ATOMKRAFT guitarist Steve White who was responsible forco-writing such KRAFT classics as "Total Metal" and "Death Valley". Alongside White are female vocalist Bernadette Mooney and bassist Les Pry, while the band are currently seeking a replacement for drummer Steve Smith.

The band maintain a songwriting policy of "power without speed" which is basically what you get from the bands demo.

The opening number "Darkness" is the paceyest of the three tracks based around some good imaginitive riffing from Steve White. "No Place To Hide" is just as heavy but slightly more melodic which is mainly due to the impressive vocal style of Bernadette Mooney. Given a good production (the vocals tend to get a little drowned by the rawness of this demo) then Bernadette could well be challanging Ms Pesche for most talented "metal" vocalist before too long, although at this stage I feel she lacks a little in aggression.

The final number "Power" is for me the best number and again summons a strong vocal performance, complimented by an intense rhythm from the rest of the band.

Certainly as British Metal goes, WAR MACHINE should be checked out and you can do so by writing to: WAR MACHINE c/o General Vulcan Phalanx, 20 Ashfield Gardens, Wallsend, Tyne & Wear, NE28 8AP, ENGLAND.

BERNARD DOE

SACRIFICE

Very poor quality demo from a french band with very melodic leanings acquired from listening to VAN HALEN, PRETTY MAIDS and OZZY OSBOURNE. The latter I'd say was the primary influence because the construction of the tracks is very cleverly nicked from Jake E. Lee's book of guitar runs.

The group have been in existence for nearly two years and the present line-up contains Eric (guitars), Jean-Jacques (drums), Stephane (vocals), Olivier (guitars) and Fred (bass). The demo, rough and of zero quality (recorded during rehearsals so it seems) does show that the band have some ability - including ripping off RAINBOW's "Kill The King" during "Sacrifice".

Keyboards are featured on this six-track affair (very Giuffria-esque in places too!) but these have (sadly) been dropped because it was decided that SACRIFICE's sound didn't need ivory assistance. I disagree. The tracks without keyboards are tedious.

SACRIFICE, not be be mixed-up with Germany's SACRAFICE, have a long way to go to compete with the H-BOMB, SORTILEGE brigade but I'd keep an eye on the name readers, just to see whether they improve demo quality?

Contact: Medhi, 40 Av. Bosquet, 75007, Paris, FRANCE.

DAVE REYNOLDS

MERLIN

From Oregon (Bend to be exact), MERLIN are almost a year old and cutting their milk teeth as it were on some rough edged metal. The two track demo is pretty dire in quality, sounding as if it's been recorded live in a rehearsal room but I don't think it's horrible musically. Vocalist Russ Shelby has a pretty strong voice and the guitar is pretty chunky, especially on the first track, simply titled "Merlin". The second track "Yesterday Girl" is a bit more commercial. I'd hedge my bets that, given the funds and a good production this group could do something pretty darn good indeed. Aiding Shelby in the MERLIN ranks is Lonnie Brant (guitar), Danny Long (drums) and Nick Dahl (bass). Oh, one more thing, they point out they are NOT a black metal band.

Contact: MERLIN Productions c/o Aaron Love, 60144 Turquoise Rd, Bend, OREGON 97702, USA.

DAVE REYNOLDS

ARSIN

You've heard about SYNBAD, now hear ARSIN - Jayme Minson's project. Apparently this is his old band that he reformed after leaving PROPHET (now SYNBAD due to complications with the pomp PROPHET). The biography leads you to believe that PROPHET was Minson's baby and it was he that got the band signed to New Renaissance and that it's ARSIN and not SYNBAD, who are the new PROPHET. Well who knows? Musically speaking ARSIN are OK although the segueing of the intro guitar solo into "Dying To Live" is horrendous (i.e.it doesn't happen smoothly) - I could even do it better than THAT! The guitar work itself is pretty good although it doesn't exactly give Yngwie Malmsteen a headache worrying about competition. "Shadows Of The Witch" the second track is equally, well, OK - nothing outstanding but listenable. The band is Minson (vocals/guitar), Rick Worley (drums), John Hammer (bass). An album is expected on New Renaissance entitled "Burning With Magik" and ARSIN should be appearing on the compilation "Metal Magik" on the same label.

Contact: ARSIN C/O Jayme Minson, P.O. Box 6893, Modesto, CA 95356, USA.

DAVE REYNOLDS

Any bands wishing to be included in DEMOLITION should send tape, photo and full band biography to: METAL FORCES, Demo-lition, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

PRIVATE EDUCATION

STEPHEN PEARCY Gives DAVE REYNOLDS A Lesson In Ratt 'n' Roll

For all that's good in rock'n'roll. For all the glamour and glitter of image based Heavy Metal it's the United States that I tend to look to for classic glam warriors. ALICE COOPER, KISS, ANGEL - haunting names of the past. MOTLEY CRUE, KING KOBRA, RATT, TWISTED SISTER - the big names of today and tomorrow. Such a pity the mega heroes of WRATHCHILD fight to survive WHITE LION style in the wilds of Worcestershire, when they could be conquering the amphitheatres of USA 1985. (Beware! They're just about to do that! - K.H.) They shoulda been born in America - like Stephen Pearcy and his RATT brothers.

The RATT patrol finally made it over to the United Kingdom, albeit to play a one off performance at the Monsters Of Rock Festival at Castle Donnington. Did they deliver? Despite the annual sound problems affecting the gig, you bet your bottom dollar they did. RATT proved to be dangerous but very much worth the risk. So let's get talkin' to RATT's frontman, the enigmatic (some would say big headed) Stephen Pearcy.

As anyone who bothers to take notice of the San Diego outfit, which immediatly eliminates about 75% of MF's readership, (make that 90% - Ed.) they've just released a brand, spankin' new, powerhouse elpee in the 12" black vinyl form of "Invasion Of Your Privacy". According to Stephen it's, not unusually, doin' good! "It's selling real well in the States - it went into the Billboard Charts with a bullet. Basically it's picking up from where "Out Of The Cellar" left off."

Do you hope it does better than the double platinum "Out Of The Cellar"? "We really don't care as long as we've got another good album out."

In view of the fact that RATT and MOTLEY CRUE are friends, is there any friendly competition between the two bands as to chart placings? (Remember CRUE released "Theatre Of Pain" a couple of weeks after RATT's newie) "No, none at all, There's room for everybody. MOTLEY CRUE and RATT are two of the newest bands to make it big but we're all having fun being successful together."

CRUE have gone on to develop much more of a glam rock stance than ever before, dispensing with the leather, chains and ripped-up chic that's being copied by the trend followers without an iota of originality of their own. Where are RATT heading image wise? "RATT refined its image this year. We're not as obnoxious as we were previously!" Stephen laughs, "We don't want to get into glam which seems to be the set thing to do these days, but we do acknowledge that we have to have some sort of image."

Indeed the band's current flashy attire (borne out of working with Barry Levine I wonder?) beats hell out of the Peter Falk 'Colombo' style raincoat look one can witness on the original pressing of RATT's first mini-LP!

Now Stephen says that RATT aren't a glam band (nor are they Heavy Metal -

STEPHEN PEARCY

WARREN DEMARTINI

ROBIN CROSBY

Pics Brian Rademacher

see further on) echoing statements once made by Dee Snider when Twisted Sister were called 'Glam' early on in their career. Well the way I see it is like this. If a band persists to wear make-up and glitter attire then they should be only too pleased to be tagged 'Glamourous'. And as for all this "We're not Heavy Metal" shit that hundreds of bands come out with, well all I can say is that if, like RATT they attract a Heavy Metal audience, whether it be denim and leather clad boys or underwear throwing, hot to rock females, then I'd call 'em Heavy Metal. Stephen is well aware that a good percentage of you readers consider RATT to be nothing short of wimps. What does he think of this big interest in thrash metal? "I think that stuff's great. When this band began we weren't tame and we're still a very hard' n' brash "Grab the lion by the mane" sounding band. We don't term ourselves a Heavy Metal band (what did I tell you?!). I love Heavy Metal bands especially JUDAS PRIEST 'cos I've always loved Rob Halford's style (and it shows mate!) and Robert Plant's too. RATT though is a RATT'n'roll band."

And anyone not familiar with what a RATT'n'roll band sounds like should snap up the two examples of, what I call "Classic L.A. wimphem", that are the "Out Of The Cellar" and "Invasion Of Your Privacy" albums. O.K. so maybe this won't encourage a CELTIC FROST fanatic into lending an ear to either, because to that person RATT are a teeny patchkin' band adored by hordes of 13-year-old kiddies. So? The kids have to start somewhere! What were you listening to when you were 13? It sure as hell wasn't CELTIC FROST!! (Doubtless some smart-ass will say it was.) If the truth were known I bet you were a fully paid-up member of the KISS army!

Anyway as well as delivering the goods musically RATT have become renowned for some of the classiest looking record covers since the days of, well, you tell me! The latest features yet another Roth approved California Girl..MMM. The actual concept of "Invasion Of Your Privacy" can be taken in a variety of ways. Stephen:"The title is an old saying of mine. Me'n' Warren wrote a song but didn't do anything with it". Indeed Warren de Martini's partner in axe crime, Robbin Crosby, has gone on record to say that there's also a song called "Out Of The Cellar" so "our tenth album may have ten title tracks on it!" he jokes.

"The cover concept was my idea", continues Pearcy, "we wanted a classy cover and what more could you be with a classy woman like that? The cover can be taken in several ways sure. We've come out of the cellar and now we're invading your privacy!"

Considering you now have an established market in the US will you be concentrating on boosting European sales now? "Yes, but we won't be ignoring the States. The whole thing about RATT is that we want to infest everywhere. The entire globe." You've just put out a video of live, promo and backstage footage. Is this likely to come out in the UK, a nation devoid of RATT promo's on our TV screesn? "I certainly hope so!"

Do you think this whole eighties derived image conciousness of bands is related to video? "Oh definately, because video is such a very important part of the music business these days. People have to have some kind of image, whether it be KISS or BRUCE SPRINGSTEEN."

Going back to the beginnings of the RATT ta(i)le Stephen, do you think the inclusion of "Tell The World" on Brian Slagel's first "Metal Massacre" volume helped the band at all? "No, it didn't help us as all. When we did that we were starving - it was just after we'd moved to L.A. we put one song forward and I have to tell you that everyone who did put a song forward for that album got taken."

Now I'd be very interested to hear Brian Slagel's comments about this because though I've often criticised the standard of the "Metal Massacre" series, c'mon even Bernard and D.C. will agree, there has been some rubbish on them, which makes people forget the few good bands that HAVE appeared (SLAYER, ZNOWHITE, FATES WARNING etc etc), I do feel that Brian's efforts have (along with Mike Varney's "US Metal" series) been the catalyst for the New Wave of US metal that has grown and grown from such humble beginnings. It's interesting to note that of all the bands that have appeared on the patchy, but admittedly worthwhile series put out by Metal Blade, the only ones to have been signed up by major labels all appear (ARMORED SAINT aside)on that first volume - RATT and MALICE (Atlantic), METALLICA (Elektra) with BLACK'N'BLUE stepping off the Metal-works version into the arms of Geffen. I wonder what chance SLAYER, ABATTOIR, ZNOWHITE or METAL CHURCH have? And whatever HAS happened to your faves and mine, BITCH? Betsy, where are ya?! Please get in touch.

Needless to say RATT fans, the inclusion of "Tell The World" means that the "Metal Massacre Volume One" album is becoming something of a collector's item for those people eager to have every bit of recorded RATT work. Talkin' of which, what about the legendary (sic) album "Down To The Bone" by Swiss "Guitar Hero" VIC VERGAT that features RATT's Bobby Blotzer on drums together with one-time DOKKEN bassist Tom Croucier (Brother of RATT's Juan)?! I remember seeing this trio on German TV promoting the album, which I have, produced by Dieter Dierks and released on the Harvest label in 1980. Doesn't this embarass Blotz? (it would me!) "Oh he doesn't mind people knowing. In fact the other night at one of our shows there was a kid at the front waving that album in the air! Bobby would rather people recognize him as the drummer in RATT than as the drummer with VIC VERGAT." Which shouldn't be too hard, I mean, where <u>is</u> VIC VERGAT now eh?!

Lastly, many young ladies have been intrigued to hear certain stories put about by a certain British publication that Stephen has a pocket sewn into his stage pants in which he stuffs socks into for all those female fans of his to admire the bulge. So Stephen, tell MF all about it? "Well I think that story is really funny. Real bullshit. I've read the same things about Plant and Gillan in the past. I dare anyone to find out that that's not all me in there!" OK girls, especially Tina and equally adorable friend from Stockholm, if you can prove that it isn't then the lucky winner can get a free hot dog on us! RATT'n'roll over'n'out.

ILLUSION

WHAT YOU SEE IS WHAT YOU GET

If you have varied tastes like I do, you probably have different types of bands you listen to for different types of moods you're in. If you're looking to thrash the night away, you can't go wrong with METALLICA. If you're in the mood for something experimentally heavy, WARRIOR or EXXPLORER should satify you. But if you want a straight-ahead, hard rock band that can write a song but won't insult your intelligence, they you want ILLUSION.

ILLUSION is Jay - lead vocals, Paul McCoy - bass, Moses - guitars, B.B.Queen - drums and Tom Reed - keyboards. Moses (aka Gary Moore) is the spokesman and one of the members who turned ILLUSION from an Atlanta based cover band to a Geffen recording artist that has released to date the best hard rock LP of 1985. ILLUSION is in a word, real.

By real, I mean true to what they believe. According to Moses, he says that some bands (these soundalike LA bands shall remain nameless) are like professional wrestling. Fake. "You can feel if the band believes in what they are about. I can't see how they can last much longer." ILLUSION has been believing in themselves for quite a while. Tom Reed and Jay first formed ILLUSION in the mid-seventies as a club band working out of Atlanta. At this time, Moses and B.B.Queen were in a very popular Atlanta band, CBS recording artists MOTHER'S FINEST. When MOTHER'S FINEST broke up in '82, Moses quickly joined ILLUSION and with his talent for songwriting, ILLUSION started working his original material into their sets.

Shortly after this, ILLUSION were in an Atlanta recording studio recording demos when Jeff Glixman walked in and liked what he heard. Glixman began working with them and started shopping for a major label. In a nutshell, this is how ILLUSION got Jeff Glixman as a producer and manager and a Geffen recording contract in late '84.

The result is a debut LP that features ten hard rock cuts that have been part of their live set for quite some time. The highlight of the LP comes at song four of side one with the cut "Weighs a Ton". This is a vocal duet that features Jay with Steve Marriot and ends with the classic line, "She's walkin' down the street all flabby and brown... yeah." Moses said that it was rather easy to get Steve to do the song since it had a HUMBLE PIE feel to it. "Jeff Glixman was on his way to England after we did some recording. I gave him the tape of "Weighs A Ton" to give to Steve to see if he would do it. Steve and I have been friends since we (MOTHER'S FINEST) did a tour with HUMBLE PIE and ANGEL back in '79."

I asked Moses what caused the fall of MOTHER'S FINEST. "Since we had two blacks, Joyce and Glenn, we of course had quite a diversity in the sound of that band, that's what made us so unique. But gradually, Joyce and Glenn started getting more heat from the black community saying they should be doing more R&B and Funk." A shame, too because bands like MOTHER'S FINEST, AUTOMATIC MAN and DETECTIVE all had that powerful bass heavy sound that accenuated hard rock.

But now it's seven years later. ILLUSION's first US tour is a rather unique one called "The Monsters Of The Universe Tour". It involves three Warner/Elektra/Asylum recording artists, ILLUSION, SAVATAGE and ROGUE MALE. At the time I contacted Moses, the tour was in its early stages. But all was going well and the bands were getting along. "This is a wonderful opportunity for all three of us. When the tour was originally mapped out, all three of us were going to take turns headlining. But it soon became apparent that SAVATAGE and ROGUE MALE were going down well and now they are co-headlining. Our labels are putting up money for this tour and we're getting to meet all of the rep's from W.E.A. It's going good!"

I have to add a comment here about the 'Live' ILLUSION on stage. B.B.QUeen has to be one of the most underated drummers in rock today. I'm not one for a drum solo in a set. I guess I've seen too many monotonous ones that it's left a bad taste in my mouth. But B.B Queen's solo was far from boring. He mixed it up well. He's a true rager!

All I can say is that ILLUSION is a breath of fresh air in today's Pretty Boy - No Talent 80's. I feel that they are a 70's band that is fighting the 80's. Moses agreed with that statement. As I stated at the beginning, the hard rock bands of the 80's (SAMMY HAGAR, ZZ TOP etc) write songs that would insult the intelligence of a dog. They lost all sense of originality for the sake of the dollar. It is possible to be commercial and original. Bands like ANGEL and LONE STAR proved that in the seventies. All ILLUSION is doing is picking up where these bands left off. Am I seeing things?

MIKE VERGANE

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